

**ARCHEOLOGICAL GUIDE**  
**TO**  
**ANGKOR**

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ANGKOR

ANGKOR-VAT, ANGKOR-THOM  
and

The Monuments Along the Small and Big Circuits  
by

H. MARCHAL

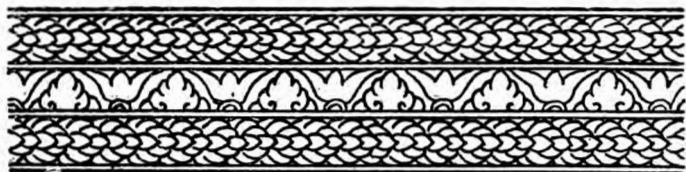
Conservator of the Monuments at Angkor

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# ARCHEOLOGICAL GUIDE TO ANGKOR



## FOREWORD

The temples constituting what is called the Group of Angkor are scattered over an area which can be estimated at about a hundred square kilometers.

A network of roads open to motor traffic connects the principal monuments of the Group with each other and enables one to reach the furthest in the minimum of time. These are called the Big and Small Circuits.

The monographs, studies and publications of Angkor having grown up in number, the visitor on the spot needs specially general information and an easy to read summary of the various works as well as some indications which will enable him to draw up his programme of visits according to his own likings and to the time at his disposal. This is what I have endeavoured to do. That is the reason why all information, whether historical or archeological, and even detailed and minute descriptions found in the very well written and most complete works of

Aymonier, Finot, Maspéro, Coedes, Lajonquière, Parmentier, Commaille, Groslier, etc., will here be very briefly summed up.

I shall only give a few explanations slightly more detailed on certain points which have been cleared up since the publication of the abovementioned works or on some new hypothesis which have not yet been revealed to the general public.

It has seemed to me that a Guide, in order to retain its practical character, should not be a bulky volume fit for the library only, but ought to be a light book to be carried and consulted on the spot, without long and learned dissertations which are reserved for works of study and for specialists.

I do not either see any utility in giving a minute description of monuments or bas-reliefs which the visitors will get full sight of ; what would be the use of depicting what he can see himself ? In return. I shall take care of pointing out all that is of special interest, all that deserves chiefly to be seen in each monument or bas-relief, as well as the itinerary to be followed for reaching it, and of furnishing explanations that will help one to understand better or to enjoy the beauty of certain ensembles or of some particular items.

I will do my very best to bring out the characteristics that distinguishes each temple from the rest, the side from which it ought to be viewed in preference, as well as the portions that are more especially worthy of attention than others.

In this manner, the tourist who is in a hurry and who has not the time required to think of visiting all the temples of the Group, will be able to gauge the kind of interest to be attached to each and will be able to make his choice according to his tastes.

Before summing up the generalities that are necessary to be known for understanding these vestiges

of a civilization, which, although not quite vanished, is gradually getting more and more extinguished through the progress made by modern civilizations, I wish, at first, to uproot certain fallacies that have gained credence among the general public.

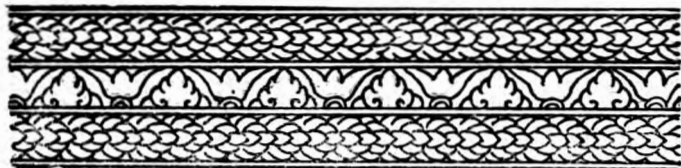
That is why I shall begin by making the following three affirmations, which do not need being demonstrated to those who are already somewhat aware of these facts, but the evidence of which does not always appear to some others.

1° The word « Buddha », which is an adjective and not a proper noun, (one should not say « Buddha » as one would say « Siva », « Mohamed », or « Jesus », but « The Buddha », meaning « The Enlightened one » or « The Awakened One »,) refers to the Great Sage of India : Sakya-Muni and must not be employed to denote indiscriminately any idol or statue in the Far East.

2° The construction of Kmer temples does not date back from a distant or undetermined time. That epoch is now quite well known and very precise informations obtained have allowed these dates to be fixed. The oldest monuments of the Angkor Group date back from the Carlovingian epoch (9th century) and Angkor Wat, one of the most recent temples, dates back from the reign of Philippe Auguste (12th century).

3° The present Cambodian race, as degenerate as it may be, but less however than certain superficial observers would believe, is really the offspring of the tribe that built the monuments of Angkor. Ethnographically, notwithstanding the several interminglings of blood that have taken place since that epoch, it belongs to the Khmer race, and, by means of its artistic atavism, it undoubtedly proves itself to be the continuer of the artisans who chiselled the sculptures of the temples of its ancestors.





## FIRST CHAPTER

### GENERALITIES

#### *History of the Khmer race*

I shall above all draw attention on the fact that the words « Khmer » and « Cambodian », denote one and the same nation.

« Khmer » is the vernacular word by which the Cambodians call themselves, while the word « Camdodian », adopted by Europeans, derives from « Kambuja », meaning : « Son of Kambu », (said to be the legendary mythical ancestor of the said nation).

The builders of the temples at Angkor were probably the descendants of immigrants who had come at an epoch but little known from a region in Northern India and overran the whole of the Indochinese Peninsula.

Towards the beginning of the Christian Era, a fresh current of immigration took place with the result of the founding of the Kingdom of Fou-nan, a vast empire altogether Brahmanic and Buddhist, which occupied the whole of the present area of Cambodia besides a portion of Cochinchina, of Siam, of Laos and of the Malay Peninsula. On the east, all along the coast of Annam, was then extending the powerful kingdom of Champa which, sometime, vied with the Khmer empire and has left in its trail a whole series of important monuments the architecture of which resembles that of Angkor only by remote analogy. At the present day, the tradi-

tions of the Khmers blend with those of Champa or the country of the « Cham », and of Fou-Nan.

At the end of the 4th century of our era, a Brahman who had come straight from India imposed his Royal Dynasty upon Fou-nan, but it was soon to separate and free itself, taking at the same time its place in history.

The kings of Cambodia at first ruled over this country as heirs to the throne of the kingdom of Fou-Nan.

But other elements must be added to those of the Hindoo civilization arising from successive currents of immigration. Foremost among these were the elements of Chinese civilization whose commercial relations with Indochina are attested by numerous texts.

If on the one hand the civilization, religion and literature of Cambodia are deeply impregnated with those of India, we find on the other that all that relates to commerce, industry or, in other words, to the materiel side of life, appears to be influenced by China and seems to have adopted Chinese processes.

Moreover, we must bear in mind that, during the 8th and 9th centuries, a great and very powerful Malay state, Sry-Vijaya, whose seat was in Sumatra, had extended its influence over the country of the Khmers. One of the first great kings who ruled over Cambodia, Jayavarnam the Second, came from « Java », (Sumatra or the Malay Peninsula) bringing along with him the civilization of that kingdom.

Lastly, in addition to all these currents, it is to be noted that an aboriginal background, which is still but very little known, has reacted upon all these various contributory sources and has endowed



the art of the Khmers with that originality which impresses all observers.

It is self evident that architectural and sculptural productions of Khmer orkmanship reveal themselves to be quite different from others of the same nature found in the neighbouring countries of the Far-East.

From the 8th to the 14th century, a period during which Cambodia witnessed the construction of a multitude of monuments of every description: temples, monasteries, towns, palaces, bridges etc., the civilization of the Khmers manifested a regal power firmly established, a political organization extremely developed and chiefly an opulence and a luxury almost bordering on the excess.

After having established their chief cities successively in the region north of Angkor, the kings of Cambodia came and settled, at the beginning of the 9th century, at Angkor itself where they resided and where they installed the Linga, called « Deva-raja », emblem and Divine Symbol of sovereignty.

Being warlike sovereigns and able administrators, the Khmer kings parted their time between making invasions into their neighbours territories, chiefly that of the Chams, and founding institutions of piety. They were in favour of both Buddhism and Brahmanism and protected arts and sciences.

Yasovarman, one of the most glorious among thier monarchs, gave his name to the ancient city Angkor Thom: « Yasodharapura ». One of his successors, Jayavarman the Fourth, without any known reason, abandoned this town during the first half of the 10th century and for about 15 years removed his Court to Koh-Ker, a region lying about 80 kilometers to the north-east of Angkor and at present extremely arid.

However the city of Angkor Thom, which had been temporarily forsaken, had meanwhile regained its splendour and subsequent kings who returned to it later embellished it considerably. The Royal Palace was altered and fresh edifices were built.

Among the great monarchs who were constructors and whose names have been handed down to us by inscriptions found amidst lot of dithyrambic eulogies that are somewhat confused, it is necessary to mention, after Yasovarman, King Jayavarman the Fourth, who built the city of Koh Ker (928-942), and, after him, Rajendravarman (944-968), during whose reign were built Mé-Bon and Bat-Chum, as well as Jayavarman the Fifth (968-1001), the founder of the small temple of Iswarapura (Bantéay Srei), Suryavarman the First (1002-1049), Udayadityavarnam the Second (1049-1065), who, very probably constructed Bapuon, and Suryavarman the Second to whom we owe the existence of that marvel of architecture, Angkor-Wat, and who ruled from 1112 to 1152.

Lastly, the sovereign, Jayavarnam the Seventh, (end of the 12 th century), who was a megalomaniac king and a frantic builder, and who founded the last city of Angkor Thom, the Ba-Yon, as well as numerous temples and monasteries.

We possess the narrative of Cheou Ta Kwan, a Chinese traveller of the 13th century, which proves that, at that time, the Kingdom of Cambodia was still very prosperous : commercial activity, connections with India, Ceylon, the Malay Archipelago and China.

The fabulous treasures of the country of the Khmers, its wealth and the splendour of its Royal Court were extolled and the bas-reliefs sculptured on the temples furnish us today with an eloquent sketch of them.

The opulence of the Khmer kingdom was not altogether unconnected with the causes that led to the decadence into which this country began to fall from the 14th century. After having stimulated the covetousness of the neighbouring races who had already suffered from many incursions at the hands of the armies of Cambodia, this kingdom succumbed under the invasion of the Thais, a race that came from the north. Its power and its supremacy waned from that time. Weakened, no doubt, by the misuse of the luxury and the effeminacy of its habits, the Royal Court as well as the *grande*es had lost the required energy to resist victoriously and drive away the invaders. On the other hand, the multitude of slaves and people of other races subjected to servitude and who had provided the hand labour for erecting the numerous temples and edifices which we see nowadays worn out by transporting huge blocks of stone, undoubtedly availed themselves of this weakening for rebelling and joining the enemy forces coming from abroad.

The Thais who conquered the Khmer race, coming from South China by way of the Mekong River, had settled down in the valley of the Menam where they founded the important kingdom of Siam.

After having made various incursions into Cambodia, the Siamese ended up by establishing themselves there definitely by evicting the rulers of Angkor who were driven towards the East and established their capital successively on the banks of the Tonlé-Sap, an affluent of the Mekong, and finally at Pnom-Penh in the middle of the 15th century; there the Royalty settled down definitely during the 19th century after several displacements.

But owing to often renewed incursions made by the Siamese on the west into Cambodian territory and to those of a fresh enemy, the Annamese, on

the East, who had conquered the provinces now making up Cochinchina, the unhappy kingdom of Cambodia, had been parcelled out and reduced. It was, through the intervention of France, which, in 1864, extended to it its protection, that the integrity of this State was rendered secure. One more of its finest provinces, that of Battambang, the very one in which the Group of Angkor was situated, having slipped out of the hands of Cambodia into those of Siam, it was through France that the latter country restored it definitely to the former, by treaty, on the 23rd March 1907.

## RELIGION

The majority of Khmer monuments to be seen today are religious edifices : sanctuaries, chapels, temples or monasteries. I therefore believe it would be useful for those who desire visiting Angkor to be acquainted a little with the religions and religious notions which led to their construction.

If art, like religion, may be considered to have had its birthplace in India, we must not however think that alien elements were not introduced into these, thus bringing about certain changes more or less profound.

From a religious point of view, it is the two great religions, Brahmanism and Buddhism, that found favour with the Khmers, but it would be a great mistake to suppose that there existed an antagonism between these two cults or that they were opposed to one another.

Buddhism in India, after having by degrees supplanted the former Vedism, found itself, in turn, relegated to a lower level, and later ousted

by Brahmanism. Buddhism in itself is moreover not a unit, a plain religion, for, by this name we may denote various sects adhering to considerably different versions from which have been propounded dogmas and a religion differing very much from the original Buddhism.

The great fundamental conception of Buddhism may be summarized thus: «Life, action and desire bring Sufferings». Suffering is the consequence of errors: it is necessary therefore to free ourselves from the yoke of Error in order to attain our ultimate liberation — «Nirvana», shall crown the end of our seeking through the sufferings endured during our existences, for, as long as Man has not overcome the sway of his desires, he will invariably be born again or reincarnated into renewed existences without end. The essential part of this doctrine is that the Buddhist must seek his salvation only in himself, without the intercession of any Divinity.

Error ceasing to be Error from the moment it has been discerned, then only, true Knowledge alone can bring Liberation.

It goes without saying that laws of morality and rules of conduct shall guide the faithful to this state of self-denial, in which, once his passions have been overcome by himself, Man will find his ultimate salvation in the eternal peace of «Nirvana».

This original Buddhism, known as the «Small Vehicle» or «Hinayana» the one still professed in Ceylon, Burma, Siam and in the presently said Cambodia. But in ancient Cambodia, at the time when the monuments at Angkor were constructed, the doctrine then in favour was that of the «Great Vehicle», or «Mahayana». This doctrine supersedes the almost exclusive moral conceptions of «Hinayana» by complicated metaphysics and the creation of superior beings who can become the intermedia-

ries between spiritual entities and men, whereby this creed reconciles itself with what may be called a real religion, whereas the original doctrine merely laid down rules and a sort of lay discipline. « Mahayana » established a real cult of saints among whom the most glorified one is the « Bodhisattva » « Avalokiteshwara » or « Lokeshwara », which is represented in Japan and in China under a female aspect, — the goddess « Kwanon » or « Kwanyin ». From the 9th up to the 13th century, this cult met with immense success in Cambodia, as may be testified by the numerous figures sculptured on the bas-reliefs of monuments and by statues found in the course of excavations.

A « Bodhisattva » implies a being who has attained the last stage before « liberation », but who prolongs his stay in this world of errors and illusions in order that other human beings may benefit by his merits so as to progress in the right path. He is therefore a merciful being who is infinitely helpful and compassionate ; this in a way explains the popularity of such a saint in countries professing the Buddhist faith. A divinity who looks down with mercy upon humanity in order to come to its aid is always held in greater favour than one who is lost sight of behind the mystic veil of lofty metaphysics.

It is easy to distinguish the difference that separates these two doctrines from one another from an iconographic point of view by visiting successively an Annamese or Chinese temple and then a modern Cambodian Pagoda. The former (Mahayana doctrine) exhibits countless and miscellaneous Genii, statues of gesticulating and grinning personages, whereas in the latter (Hinayana doctrine) we find only one image, though it is true there may be several of these but all representing the

one and the same subject, that is the Buddha, seated in meditation, in monks' robes, in contemplation before his internal dream which nothing can disturb : (it is rather rare to find Him represented in a reclining attitude or standing upright.

Tourists who visit Angkor could pay a visit to an Annamese pagoda at Wat Lanka situated on the banks of the Siemréap River and lying about one kilometer north of the Residency, as well as a Cambodian pagoda at Wat Krapun Rot, situated close to the village of Siemréap and lying a little to the south of the Residency.

The Mahayana doctrine of Buddhism, which was in vogue in the days of Angkor, has this peculiarity that occasionally embodies the cult of Siva as well as that of the Boddhisatva « Lokeswara ».

Moreover Brahmanic deities have been incorporated in the Mahayana doctrine of Buddhism where they have been converted into witnesses to and defenders of their creed : it is as such that they were often pictured by the side of the Buddha in bas-reliefs.

One of the most predominant conception in Brahmanism is that the soul is universal, increated, that it embraces everything that exists, and that this world of phenomenons and of unrealities hinders us from seeing and reaching it.

Of the three great Brahmanic divinities : Siva, Vishnu and Brahma, the latter is rather obliterated and holds but the second rank in the iconography of Angkor.

To both of the said great religions the Cambodians have added popular beliefs deriving perhaps from aboriginal races or from races of countries other than India, which have never been officially recognized, but have been handed down by oral tradition by which certain scenes described in bas-

reliefs and certain subjects of decoration found on monuments, have perhaps been suggested.

The statues that have been found in temples, almost ever displaced or upset by the ransackers of treasures hidden beneath the altars in sanctuaries, may be classed as belonging to but a few well-defined types.

I therefore believe it would be necessary that I should furnish some indications regarding the principal ones to be met with in the course of a visit to the monuments.

## BUDDHIST IMAGES

The Buddha is most frequently represented as a monk, seated with his legs crossed before him and with open hands, palms upwards, resting on his thighs : this is the attitude of meditation.

Sometimes one of his hands is seen extended beyond his thigh : in this attitude, he is represented as calling upon the Earth to bear witness to his rights to the dignity of a Buddha against the doubts of the Evil Spirit (Mara).

His monk's frock leaves his right shoulder uncovered. The head of the Buddha is easily distinguished by the following tokens : the upper portion of the skull has a slight protuberance or « Ooshnisha » which, in more modern Buddhas of Siamese or Laotian origin, is itself seen to be surmounted by a peak in the shape of a flame.

The hair is woolly in the shape of curls in spirals or little balls. The shape of the face is generally oval : this however is much more elongated and tapering in Siamese or Laotian Buddhas.



In the days of Angkor, the style of some faces reminds one of the Indo-Greek type such as is found in North West India or Gandhara (Kandahar). The lobes of the ears are always shown elongated and hanging. No jewel will be found adorning the Buddha ; however, some Buddhas are represented wearing a diadem and the conical-shaped hat called *moukouta* (*mokot* in Cambodian) and dressed in a princely costume adorned with jewels : this is the representation of the Buddha as a sovereign of the world. He sometimes has a sign (*ourna*) on his forehead, between the eyebrows, but this mark frequently shown in India and Java, is more often replaced by a spiral in Cambodia.

The expression of the face shows a great meekness and a smiling serenity : the Buddha having reached the state of an absolute perfection displays a sort of negative cheerfulness in finding himself free from error and sufferings.

He is seated either on a mouldered throne decorated with petals of lotus, or on the folds of the *Nāga*, a mythical snake, the multiple, odd numbered heads of which stand up fan-shaped behind his head as a sort of halo ; in this last case, he is the Buddha sheltered from the storm by the serpent *Mucilinda* that protects him under his heads spread round over him.

Sometimes the Buddha is lying down and stretched, with one hand under his head : he is then represented as dying and getting into the final Nirvana.

One may rather scarcely see the Buddha standing up, his both fore-arms projecting, making a gesture of welcome or fearlessness. Sometimes the Buddha has both hands united before his chest, with a finger of one hand between the thumb and forefinger of the other : this is the Buddha teaching his doctrine.

Most of the time the bodhisattva Avalokiteçvara is shown standing up on a lotus flower in full bloom : he generally has numerous arms and holds as attributes a book, a rosary, a flask and a lotus-bud. He is the compassionate god healer and very accessible to human beings. That is why, when other gods are shown on bass reliefs surrounded by other divinities of the Indian pantheon, this one is mainly represented in the midst of humans who implore him and are knelt at his feet. The rather high-standing nape of the neck of the bodhisattva is always ornamented in front with a little figure representing his spiritual father, the Amitùbha Buddha ; sometimes, on his whole bust and even on his feet quite a number of similar faces seem to irradiate from his body, they are the emanations of this bodhisattva considered as the creator of the world.

Avalokiteçvara is often found with adornments and jewels ; and sometimes also with multiple heads placed one above the other.

Stelas show sometimes three personages : the Buddha in the middle with a man and a woman standing on each side : the former is the bodhisattva Avalokiteçvara, the latter the Prajnâpâramitâ, symbol of supreme wisdom and science.

On bass reliefs the Buddha is often to be seen amidst kneeled worshippers or bearers of offerings.

The tree under which he is seen meditating is called the Bodhi tree ; that is the « *ficus religiosa* » to be found in every pagoda of Cambodia.

The existence of the personage who became the Buddha has been contested ; very few things indeed are known about him from the historical point of view, but the legend formed about his name has gathered a series of episodes assembled by the iconograph, and that are very often represented at Angkor.

That is why I shall give here a very brief summary of the principal of these episodes :

In the VI<sup>th</sup> Century (A. D.) a child was born at Kapilavastu in the North of India on the Nepal border, from the noble sect of warriors, he was the Prince Siddhârtha ; directly after his birth he was saluted by the holy patriarch Asita, as He who was to become the future Buddha. His father Cuddhodana King of the Çakyas had him educated in his palace, and to turn him away from the vocation predicted to him, he prevented him from mixing with the outside world and surrounded him with pleasures of all kind. The young prince married and had a child, but while taking some walks he met an invalid, an old man, and a corpse. He realized the evils that are the lot of humanity and decided to break off with the life of pleasures and luxuries he was leading and to seek for a remedy to men's sufferings. After meeting a monk he made up his mind.

One night he escaped furtively from his father's palace leaving behind his wife and his son, and only taking along with him his horse and his squire, the faithful Chanda. The gods favored his escape and, coming down from heaven, held his horse's hoofs to smother their noise. That scene, often reproduced, is the one known under the name of « the Grand Starting ». Arrived in the country, the future Buddha takes off his princely dresses and puts on the clothes of a poor hunter he meets, also cutting his hair. Then he sends back his squire and his horse, and goes and asks two successive masters some tuition which does not satisfy him.

In his belief of getting sooner the bodhi or supreme illumination, he practises ascetism and stops eating : he becomes frightfully lean, but as he does not find the desired result, he resumes the ordinary life of hermits.

Seated under the sacred fig-tree he devotes himself to meditation. That is the moment when takes place the famous scene often seen on bas-relief ; the temptation of the future Buddha by the demon Mâra. The latter, jealous of the great wise man, has made up his mind to prevent him from reaching the supreme perfection ; the first tries to intimidate him and comes at the head of his army of grinning fiends to assail him with rows. But all the darts thrown at the Buddha transform themselves into flowers. And as Mâra claims for himself the right of sitting alone on the throne of wisdom, the Buddha lowers his hand to the ground to take the goddess of the earth as a witness of all the merits he has acquired by his odana, anterior good deeds ; then Dharani (« prah Thomi », in Cambodian) the Earth, appears and twisting her hair causes a great flood to flow from them so drowning the Mara army. The Water contained in the goddess hair, comes from the libations formerly shed by the bodhisattva in support of his liberalities. The figure of the earth, pulling her hair before her breast to twist it, is a motive still popular in Cambodia and Siam. Mâra, defeated on this point, tries seduction and monk calls for his three daughters to tempt the future Buddha, who remains insensible.

The Buddha, at last, reaches supreme illumination, and knowing then the way of liberating man from sufferings he « twirls the Wheel of Law » that is to say he expounds his doctrine in a first sermon at Benares. Little by little some disciples join him and lead along with him the life of wandering monks : the Buddha continues his way, preaching and converting his hearers.

Some Angkorean bas-reliefs show the great wise man in the forest receiving offerings of men and animals ; one may see the four lakapâlas (guardians of

the world) on one of them, each one offering an alms vase to the Buddha for not disoblising any of them and making no distinction between their gifts unites the four vases into one.

The Buddha's mission lasted forty-five years during which he never ceased teaching his doctrine. At the end of one of his yearly retreats, he fell seriously ill and forefelt his proximate death. When arriving at Kusinârâ, he laid himself down between two trees, gave his last instructions to his worshippers and expired. His corpse was burnt a few days later at the gates of the town.

## *2° Brahmanic divinities*

Brahmanic divinities rather generally gather round themselves a display of scenery and a profusion of complicated accessories and emblems. Even for a single god, the collection of garbs he might dress up with and under which he appears in iconography is most diversified. He also transforms himself into a monster or an animal. Vishnou, for instance, the protecting god of universe, may appear under several different aspects each of them corresponding to a metamorphosis or an episode of his godly life. He sometimes appears as a wild-boar, sometimes as a lion, and sometimes as a turtle.

However the round embossed sculpture represents but the standing, four-armed Vishnou holding in his hands the sword, the club, the disc and the couch. On bas-reliefs, we often see him on the shoulders of Garouda, the mythological bird, his usual riding animal. Other times he is asleep, stretched on the snake Cesha : from his navel springs up the stalk of a lotus, on the flower of which rests the god Brahmâ.

Two of Vishnou's metamorphosis seem to have more frequently applied to the chisel of Angkorean

stone-cutters ; Krishna, the fine lad, saviour of men, who lifts up a mountain hith one arm to shelter shepherds and their flocks from the storm, and Râma, the hero of Ramâyana, an epic poem as popular in Cambodia as in India.

Scenes of the Ramâyana being frequently illustrated on Angkorean bas-reliefs, I will depict the main ones, so as to help to their comprehension.

Râma, son of the king of Ayodhyâ has been exiled by his father ; he leaves the kingdom and escapes to the forest, accompanied by his brother Lakshmana and his spouse Sitâ, that he gained by getting out victorious from the bow competition. Râvana, the giant who reigns over the Langkâ island (Ceylon) falling in love with Sitâ, lays a snare for Râma and his brother ; he leads them astray in pursuit of a golden roe ; during their absence, he carries off Sitâ. A bird, Jatagus the vulture, a friend of Râma has witnessed the kidnapping and vainly tries to oppose it ; he is struck and mortally wounded by Râvana who takes his prey to his palace at Langkâ. The two brothers on their return to their hermitage grieve at the disappearance of Sitâ. Jatayus the vulture, before dying tells them what has happened, and shows them the direction taken by the ravisher. Some time after, Lakshmana and Râma form an alliance with the king of monkeys Sugriva (Soukrip) whom, his brother Vâlin (Bâli), has dethroned. Râma helps Sukriva to reconquer his kingdom ; a fight takes place between the two monkeys, that ends with the death of Vâlin, killed by a dart that the hero throws at him.

The army of monkeys submit themselves to Râma, and help him to find again Sitâ, and Hanouman general of the army, takes on himself to go and discover the place where the king of rākshasas keeps his prisoner in. After several adventures, he arrives

at Langka in the grove where Sîtâ keeps moaning under the guard of Râkshasas: he comforts her and warns her of her imminent rescue. Sîtâ entrusts him with her ring, as a token of the success of his mission. The expedition is prepared and the army of monkeys build up a dyke across the arm of the sea lying between India and Ceylon. Then a dreadful struggle takes place, full of incidents of all sorts, between the armies of monkeys and râkshasas. Hanouman takes a most active part in the fight: Râvana, terrible on his car dragged by monsters and helped by his sons and generals, showers down a hail of darts over his enemies and multiplies his tricks to vanquish the hero. At last Râma is victorious and Sîtâ returns to her husband, but suspicion is on her, and to destroy it, she willingly mounts the funeral pile. That is the episode known as « Sîtâ's ordeal ». Having been spared by the flames, she gets victoriously out of the ordeal. Mounted on the Pushpaka car Râma followed by his army returns triumphantly to his country to ascend the throne of Ayodhyâ.

The Angkorean iconography generally places by Vishnou's side his spouse Lakshmî, goddess of beauty and fortune, born from the milk sea: she generally holds in her hand a lotus-bud.

Çiva, the terrible god, both destroyer and creator, is represented either alone or with his riding animal, the bull Nandin. In the numerous temples consecrated to him, he is often replaced by his emblem: the linga, symbol of generation. This phallic emblem is always to be met in Cambodia under the shape of a vertical cylinder with a square base and an intermediate octagonal part.

The god himself is represented either on a throne in a royal costume richly adorned, and with jewels, or with multiple arms and five superposed heads

or in the garb of an ascet with the brahmanic girdle and the hair knotted high.

Çiva is identified by his frontal eye and his emblem, the trident. The dancing Çiva, popularized by the Hindu art, is not to be seen frequently in Cambodia; Çiva's mate is Pârvati, also called Umâ or Durgâ.

The third great god, Brahmâ, rather appears as a figurant and a follower of the other two preceding gods. He is easily recognized owing to his four faces (necessarily reduced to three on bas-reliefs) and his four arms. His riding animal is the sacred goose Hamsa, and his spouse is Sarasvati.

It is to-day acknowledged that the four faces decorating the Bayon towers or those of certain city-gates are not Brahmâ's faces.

Besides these three divinities, there are still to be seen in the Khmer iconography: Indra, god of the heavens, mounted on the elephant Airâvata (almost always represented with three heads), who holds up the vajra, symbolizing the thunder; Ganeça, Civa's son, an elephant-headed god with a single tusk and four arms, and lastly some divinities of a lesser importance: the apsaras, sort of celestial nymphs in the attitudes of dancers or flying in the air and throwing flower wreaths; other goddesses in glittering attires and complicated head-dresses often called devatâs, and that may be seen on the walls of temples, standing under niches or ornamental foliage patterns; dvârapâlas or entrance-warders armed with a club, besides the numerous mythical animals constituting a part of the gods' attendance. We have already seen Çiva's bull, Brahmâ's goose, and Vishnou's Garouda. This last one and the nâga, the several-headed snake, have taken such an importance in khmer sculpture and decoration, that they may be considered as the most representative and typical



subjects of Cambodian art. Besides, they are to be found again in ornamental decoration, on certain mouldings, as well as on scenic bas-reliefs.

The Garouda, in Hindu mythology, is an enormous bird endowed with a very great strength ; he often likes to take a human shape with lion paws. with his eagle head, his wings spread behind his back and framing his raised arms, this subject has a stately decorative aspect, exceeding in might our griffon of classical art.

Garouda is the relentless adversary of snakes ; therefore he is often seen in the action of grasping the nâga in his raised up hands, while the serpent's heads stand erect at his feet.

The nâga, to be met everywhere in Angkor, at the ends of balustrades, is one of the finest creations of the Cambodian sculptor : it intends to represent the Cobra Capello.

The spreading of the five, seven, nine and sometimes eleven heads, under the shape of a fan offers a magnificently carved curve, the whole outline of which evokes the palmette motive so frequent in Mediterranean decorations.

Sometimes, the Garouda is added to the nâga and emerges from the monster's heads to form an ornament for balustrade ends.

Another decorative element often used in Cambodia is a monster's head with a grinning mouth uncovering threatening fangs ; this is to be found on bas-reliefs generally accompanying the central divine face on lintels above the doors. From the monster's mouth emerge two fore-arms holding up garlands, and the tongue, in the middle, forms an ornamental pendentive.

To such more or less fancy animals, often placed in a very rich and tufted decoration, are to be added, in order to complete Cambodian decorative fauna :

the lion, with wide-open mouth and round eyed, half-seated on his hindlegs at the different landings of the staircases leading up to the pyramidal stories, or in the front of thresholds ; he often joins the dvârapâla, standing up at the same places.

Lastly, the elephant, executed in a more simple and realistic way, sometimes adorns the corners of pyramidal stories, or springs out of certain walls to form an architectural motive.

## ARCHITECTURE and DECORATION

The monuments of the Angkorean group are built up in sandstone or laterite, most of them without any connecting mortar ; some of them are brick-built, and in this last case, they are often coated on the outside with a lime mortar used to receive carved decorations ; however some sandstone motives are inlaid in bricks and the door-frames are always made of sandstone.

Sandstone was almost exclusively used in all the important temples, at least for the visible masonry, but in the case of thick walls, the internal parts were made out of laterite rubble. Moreover, all the subbasements, sometimes very important, and in the shape of decreasing stories, supporting sanctuaries, towers and galleries are filled up ; in the classical art of Angkor, there is no instance of inner crypts or hollow subbasements. The solid mass supporting the whole monument is always made of laterite, sandstone being only used as a lining. Rather often for the lack of joining, the sandstone lining has slid or unfastened itself, discovering the red tone of laterite.

It is not unusual to find at the same time, in one monument, bricks, laterite and sandstone.

Sandstone, called « thma puok » (mud stone) by Cambodians, is very much like dried clay of a bluish grey or sometimes rosy yellow, it is very soft and friable. It has been extracted from the Phnom Koulen (Letchis mountain) situated forty kilometers, or so, N-E of Angkor.

Laterite « bai-kriem » (broiled rice) is an iron peroxyde of a fine red colour and rough surface, widely spread in the underground of southern Indochina.

Bricks were made on the spot ; they are larger than those of to-day, well burnt and of a rather fine grain.

Inside the temples were to be found a great number of wooden parts ; moveable carpentry, door-pannels, different pieces of furniture, canopies sheltering idols, etc... of which there only remain now the receiving holes in masonry or flag-stone pavements and in fixed parts : ceilings, sheds, timber-works, etc. some rare pieces of which are still in place. Some may be seen inside the entrance towers of Angkor-Thom.

A thing worth noticing is that almost all the doors must have had swings for closing, as the toad-stones to be used for lodging the hinges are still visible : in return, no window was closed by a wooden pannel. The closing of windows was only made of round sandstone gratings standing very near one another and sometimes in double rows.

All temples must have had a ceiling, or at least it seems that the gorges to be seen above all the mouldings of the inside cornices seem to have been destined to receive the ends of the decorative boards of the ceiling. Some of such planks ornamented with roses have been found inside the temple of Angkor Vat. As the under-part of archways was not to be

seen, it was left uncarved almost everywhere and only roughly dressed.

At a certain period (Xth and XIth centuries) timber has also been used, but in a rather unexpected way, it is true. Some square beams were lodged inside the stone lintel spanning the gap over some openings, forming a sort of lining supposed to relieve the masonry work. The timber having disappeared, gnawed or rotten, the cavity has remained empty in the stone, lessening the strength of the whole work and hastening the ruin of that part.

In the Angkorean temples, the covering made of wood may be considered as an exception; in most cases the stony archways was the covering. Yet, in the Northern store or khleang, inside the town of Angkor Thom, the trace of wooden purlings on the gable wall is still visible.

Iron was mostly used in the shape of anchors in double T or cramps to connect stone-blocks inside the masonry work. This metal has awakened the covetousness of the plunderers who devastated the ruins and all the parts supposed to contain a piece of it have been notched or displaced.

Finally the monuments must have been, partially at least, painted and gilded and the tower roofing terminated with bronze ornaments no more to be seen now and very likely stolen.

Sometimes a covering, on the nature of which it is difficult to decide, must have been used to hide the masonry outside or inside the towers and more specially that of the central sanctuaries. This may explain the absence of carvings or decorations of any sort on those sanctuary-towers (that of Ta Prohm, for instance), while the neighbouring parts are very richly ornamented.

The tower of some sanctuaries, such as the Phimeanakas or the Baphuon, having completely

disappeared without leaving the least track, we may conclude that generally towers were built in very light materials then gilded, painted or covered with a metallic casing, which explains the reason for which they are called gold towers or copper towers in the relation of the Chinese traveller Tcheou-Ta-Kouan. Though being very good decorators, displaying sometimes a sense of composition and a taste for display a bit theatrical on the whole, the Khmers were rather bad technicians in the art of stone building. They must have had a very great experience of wood and timber building, but they had to extemporize stone building without the least preparation.

They ingenuously applied to stone the process commonly used for timber and naturally they never obtained with joinings, stone-chips and penetration into stone, the solidity to be had with timber. However, in spite of the faults and mistakes to be found in their buildings, it should be acknowledged that in a relatively short time (a certain haste is visible in the Angkorean monuments, which is not foreign to some pieces of bad work that spoil them) the Khmers could build important and well ordered monuments, rising up sometimes to pretty great heights, and many parts of which still remain standing ; yet these monuments had to withhold the repeated assaults of men, vegetation and climate.

A Khmer temple (nine out of ten among the monuments to be visited by the tourist are purely religious, in spite of the fancy names of palaces, stores, etc... given by the natives) is generally constituted by a central tower with several stories, surmounting the sanctuary that shelters the divinity ; one or more rectangular galleries surround this sanctuary either on the same level or on more or less subbasements ; towers alike those of the sanctuary

but a bit smaller are often to be found in the corners and sometimes also in the axis.

In certain cases, the subbasements are superposed in a pyramidal shape and the top terrace presents five isolated sanctuary towers, without any connecting galleries.

There may frequently be seen inside the yards enclosed by the galleries some small out-stretched building the use of which has not yet been clearly ascertained, they are generally known under the name of libraries.

The whole is completed by outward basins and ditches and closed by a laterite wall broken off by gates and entrance pavilions.

But for a few very rare exceptions, the most important of which is Angkor-Vat temple, sanctuaries and chapels being set towards the East: One accedes to the main front by avenues staked out with stone posts, or pathways crossing over the moats.

Walls were built up with dry stones, piled up one upon the other. A preliminary roughening work was done on the blocks at first, then mouldings were cut and ornaments carved according to a simplified outline. Lastly the whole was finished with a deepening of the details of the bas-reliefs and ornamented parts. In many temples, the different degrees of this work are still visible on some unfinished parts.

The joints were quite irregularly drawn almost at random and regardless of the definite profile aimed at. Sometimes to roughen down a moulding profile, the stone-cutter had to take off such a thickness of material that what was left was unable to keep its balance; that was the cause of the collapsing of many subbasement linings. Sometimes the vertical joints overlay each other on a great height

easing the ungluing which did not fail to happen under the smallest thrust.

The working-up process is unknown to us. Particulars given by the inscriptions are of a dynastical or religious sort, most of the time diluted in rather intricate lyric sentences. The bas-relief scenes, except some ones of the Bayon, never allude to the building of monuments. However we may suppose with *Commaille* that the stones came by water from the Phnom Koulen, on rafts following down the Siemreap river : then with the use of rollers they were transported to the spot. In the stones, still in place, numerous holes are to be seen, which may have been used for lodging wooden-pegs bound with ropes and by the aid of which, stones were moved or lifted up.

It seems that wooden-winchcs, inclined planes and ropes must have been the only instruments at the disposal of the Khmers, but those rudimental means were largely compensated by the considerable amount of workmen employed in the building of the monuments.

The foundations were reduced to one or two layers of laterite, laid over a sort of beton made of pounded pebble ; but the Cambodian soil being made of clayish sand is sufficiently resisting to bear the considerable bulk of stone represented by such monuments ; the projection of the numerous sub-basements set up in pyramidal superpositions up to the central tower offered a distribution of the pressure on the ground giving full security.

The Khmer vaults constituting the mode of covering for galleries, rooms or towers, is the vault with horizontal and parallel joints, which is but the vertical extension of two opposite walls drawing closer by degrees, by means of successive corbel-

lings. A final stone set on the whole closes the vault.

This system offers an advantage over the key-stone vaults with oblique joinings ; that of producing no thrusts on the props, but on the other side, it has the inconvenience of being inadequate in the case of large bearings. That is why very vast rooms or wide galleries are not to be found in Khmer architecture.

We can see that the principle of the Khmer vaults is absolutely different from that of the Roman vault or of that of our mediaeval cathedrals. Only the internal profile of the vault reminds you of the three-pointed or ogive-shaped arch.

Besides, the vault has sometimes tipped off forward after a displacing of the layers, producing a thrust that has displaced the props. In other cases a whole half of the vault has fallen in, the other half staying in place, true to say in a somewhat instable poise.

While the inner side of the wall hidden by the ceiling has often been left hardly roughened down, the exterior part visible from the outside has been carefully bell saphed with parallel edges, so as to feign a roof made of hollow tiles.

The line above the cornice corresponding to the gutter is notched with many antefixes decorated with lotus petals or nâgas.

The crown of the vault is slightly flattened to receive roofing designs made of sandstone too, either in the shape of flat niches ornamented with praying figures under an archway or in the shape of ovoïdal cones with a round moulding.

Inside the towers the slope of the vault is often interrupted by straight parts, whereas the outside front simulates decreasing rows and this gives a very peculiar appearance to the Khmer towers.



Exceptionnally some towers are carved inside in the shape of faces looking towards the four points of the compass.

The Bayon and the gates of Angkor are the pattern of this kind of tower which characterizes the end of the classical period.

The openings in the walls, either doors or windows, have almost always a sandstone frame joined with a mitre of tenons and mortises, like in joiner's-work. The sham-doors adorning the walls without openings are decorated with sandstone panels of a great decorative richness, which convey a very precise idea of what must have been the wooden door panels. The sham windows which decorate the front walls produce also the round moulded gratings of the true windows either half or totally encased in the wall ; in the first instance à linen blind pulled down to the two thirds of the window height and carved into the stone, is simulated. I should add that no trace has been found of the mode of fastening the real blinds to the windows.

The entrance-doors are one of the brightest motives of Khmer architecture : the general composition of the doors offers a stately characteristic by the richness of the sculptured decoration. They are preceded by a flight of steps, which improves them by raising them higher. There is often a porch used as entrance, with two pillars, on which rests the fronton closing the inside vault and standing as a gable-end. The tympan of the fronton ornamented by a rather developed ornamental decoration is encased in the winding line of the nâga, the heads of which stand out on each side.

Sometimes several frontons stand out above the first, marking the projections of the entrance-gallery and, by projecting the ones above the others, they

finally reach the first tiers of the tomer surmounting the central part.

The door itself props on its frame a lintel held in front by two small octogonal columns decorated with rings ; the decoration of which somewhat varies according to the schools and epoch, but it is always very elaborate. Some lintels are of an admirable richness of ornamentation. In the classical Angkorean art this architectural element is composed as follows : in the center, a personage, a divinity, either on a throne or on his mount, surmounts a



FIG. I. — Dentil composed with the chief element of the Khmer decoration

decorative motive generally made of the head of a monster from which laterally start garlands surrounded by foliage-patterns and jagged leaves : this in the motive I have called the « typical element » because it is to be met profusely repeated every wherein the Khmer art. (Fig. 1)

Little personages or fantastic animals are often mixed up in the decoration, the whole producing a very curious effect.

At the end of the classical epoch, some lintels lose the fine and simple original trim and exaggerate the complexity of lines and the twisted mingling; but at the good periods, the decoration of the pilasters, the vertical stripes festooning the wall-corners, the delicately carved mouldings, the friezes under the cornices and the panels ornamenting certain frontages proceed from a very remarkable art.

I do not think any people ever pushed the prodigality in ornamental details as far as the Khmers, while maintaining the science of the composition, a symmetrical perfection, a masterly equilibrium of masses, avoiding to fall into confusion and disorder. You may take at random any decorative fragment, however thick and dense it may seem at first sight, you can always connect it with a very simple directive scheme, the outline of which has preceded the carving of details: unfortunately, it often happens that this directive tracing has been betrayed by the bad execution or the carelessness of the craftsman to whom it was committed.

The particularity of the ornamental Khmer decoration, which makes it plainly differ from the Hindu ornamental art, is the mixing of analogies with the decorative motives of every epoch and country that are to be found in it. For the artist analyzing the Khmer ornamentation, the foliage-patterns, the volutes and thistings carved on the walls of the temples evoke the idea of gothic artists, the gifts of harmony and charm of the Greeks, united to the eastern exuberance and wealth. The windings of the Arabian art, the notched profiles of the mediaeval one, the series of hangings mixed ud

with figures of Greek or Roman art, and even the rococo fancies or the solemn line of the art of Louis XIV all are to be found in the Khmer decoration of course without any influence between these different countries or epochs. And in this framework so marvellously wrought, there spring up from the walls some exquisite feminine figures, devatâs, with busts covered with jewels and wearing quaint tiaras.

The approaches of important temples are always disposed with the greatest care, so as to make an impression on the visitor, to strike him with amazement and admiration, and make him feel the might of the divinities who reside in them. we must not forget that the visitor of yore was not a profane one but a pilgrim sometimes coming from a very distant place ; like our cathedrals, the temple must fortify the belief of the crowds by its sole aspect, and teach the faithful by the carved images of its walls, the mysteries and symbols of the cult and reveal to them the divine majesty, by means of a human work, meaning the reproduction on earth of the abode of gods in heaven.

That is why the temples were preceded by wide avenues, staked out with stones spanning wide ditches on massive bridges and bordered on each side as parapets, by the fantastically shaped Nâga with its spread threatening heads.

In old days, pieces of water, most of which are now drained reflected galleries and towers it surrounded the walled city and the yards in which the central part of the temple rises.

If one adds to it the happy effects of the repetition of motives, cascades of frontons projections of stairs bristling with acroteres and antefixes, subbasements that seem raise up to the sky, the central sanctuary and the platforms of which have their stories

accentuated by symbolic animals standing on pedestals, one may realize the intensity of feeling conveyed by the architecture of Angkor.

The whole impression is neither the tapering of the gothic buildings nor the predominance of horizontal lines of the Greck or Egyptian munuments, the combination of the vertical lines offered by the towers and of the horizontal ones given by galleries and subbasements satisfies the eye by the equilibrium of masses: one harmonious outline comes out that is not affected by the exaggerated overloading of contours of certain temples in India.

Before describing the different monuments of the Angkor group, I think I must give a recapitulatory list of these monuments classified by periods and schools.

This list is made after the latest works of the learned men having studied the Khmer art: we are indebted to Messrs. Stern and Coedès for the new date given to the monuments contemporary of the Bayon, this date was determined by them in different ways.

M. Stern was the first to prove the innumerable difficulties to be found in maintaining the date of the IXth century given till now to the Bayon, according to the latest excavations. M. Coedès was able thanks to epigraphic comparisons, to state the date of this monument, by placing it during the reign of the great buddhist king Jayavarman the VIIth., who lived in the end of the XIIth. century.

## GREAT CHRONOLOGICAL DIVISIONS OF THE KHMER ART

*Pre-Khmer or Indo-Khmer Art.*

(VIth and VIIth Centuries)

This Art, very near in shape to the Cham art, is not represented in the Angkor group. However,

samples of it may be seen 1° at Sambor Prei Kuk, 27 kilometers North of Kompong Thom : 2° at Prasat Damrei Krap, S-E of the Kouleutale-land.

Characteristics. — This art does not give monuments of a great importance. They are simple towers, either isolated or grouped and surrounded by walls made of bricks placed in tiers with a decoration representing edifices in bass-reliefs. The lintels above the doors are lower and longer than those in the classical art : the crest of the small columns is carved in the lintel itself.

This art is chiefly noticeable for the beauty of its statuary, some very remarkable samples of which are to be found at the Musée Albert Sarraut, at Phnom-Penh.

### *Art of Indravarman.*

(IXth and Xth century).

Monuments of the Lolei and Prè Rup families. Brahmanist cult.

Monuments : Phnom Krom ; Bakhèng ; Baksei Changkrang ; Prè Rup ; eastern Mébôn ; Prasat Kravan ; Bat Chum ; Leak Neang ; Lolei ; Prah Kô-Bakong.

Characteristics. — Brick prevails over sandstone, that is which is most often used only for carved parts. The tympan above the lintel is inscribed in a rectangular frame, not in a triangular one. Small figures in bass-reliefs adorn the tower angles ; on the platforms of the storeys, acroteres in the shape of reduced edifices stand at the corners. The decoration, sometimes carved in a lining of lime mortar is very lithe and delicate carved ; it somewhat reminds you of certain elements of our Louis the

XVth style. The carving beauty and the decorative composition of the lintels are particularly remarkable.

*Art of Sûryavarman I.*

(Xth and XIth centuries).

Monuments of the Baphuon family. Preponderance of the Civait cult.

North and South Khleang ; Ta Keo ;

Monuments. — Baphuon : Royal palace Prah Pi-thu (?) ; Prah Palilay (?) : Thommanon ; Chau-say ; Western Mébôn.

Characteristics. — Timber beam encased in the thickness of masonry above the openings. Very elaborated sandstone construction. Decoration rather purely ornamental and logically distributed, leaving empty bare parts on the fronts. Neither bass-reliefs of great dimensions nor great carved figures. The tympana of the frontons do not generally bear religious scenes.

*Angkor-Vat Art.*

(XIIth centurie).

Preponderance of the Vishnuit cult.

Monuments. — Angkor-Vat ; Athvea ; Banteai Samrê ; Beng Méaléa.

Characteristics. — Exaggeration of the delicacy of sculpture and decoration et a very weak relief, but masterly and very elaborate architecture, design of a nice composition, technically less slackened than in the previous epochs.

Art of Jayavaram the VIIth (end of the XIIth and XIIIth centuries)

Monuments of the Bayon family. Buddhist cult (Lokeçvara) at first, supplanted afterwards by the Çivaït cult.

Monuments : the tower of Angkor Thom, its walls, its five monumental doors ; the four prasat Chrung ; the Bayon ; PrahKhan ; Ta Prohm ; Banteai Kdei ; Neak Pean : Krolkò ; Ta Som ; Banteai Prei ; Ta Nei.

Characteristics. — Hurried and unelaborated construction, mostly in sandstone, excessive decoration, very interesting though distributed a little at random ; frontons with tympana decorated with religious scenes.

Huge figures carved with a strong relief ; sham windows with round balusters encased in the masonry.

## HISTORICAL SUMMARY OF EXPLO- RATIONS AND WORKS OF ANGKOR

Amongst the oldest mentions that have reached us about Cambodia or Tchen-la, one may mention a passage of the Souei history, written in the VIIth Century. In 1295, a Chinese traveller, Tcheo Ta Kouan, sent on an embassy to Cambodia, visited Angkor-Thom town and left precise enough particulars about the monuments, the royal court and the customs of the inhabitants.

Three centuries later, two European missionaries, the Holy Fathers Ridadeneyra and Gabriel de Santo Antonio, mention some ruins « built by the



Romans or Alexander the Great » (sic) and a strange town that appeared to them in the Cambodian jungle.

Near the end of the XVIth Century, a French missionary, Father Chevreuil, mentions a temple called Onco, as famous among the gentile as St. Peter of Rome ». In 1783, another mention is made by a French missionary, Father Langois, of the Angkor monuments. Then the old temples fall into oblivion until the middle of the XIXth Century.

In 1856, Father Bouilleaux, in a travel relation, mentions the Cambodian temples, but for the true modern revelation of the Angkor monuments, we are indebted to the French naturalist H. Mouhot, who died in the neighbourhood of Luang-Prabang on the 10th November 1861. This learned man, in the course of enthusiastic pages has described the first vision he had of Angkor-Vat towers, when they suddenly sprung up before him amid a mess of vegetation. His notes and sketches published in the *Tour du Monde* on the 22nd janvier 1861, drew the attention of the great public, and according to Mr Goloubew's words, « the curtain he had risen on the grand Khmer city was no more to fall down », Since then, numerous explorations succeeded one another. France was already settled in Cochinchina at the time, and established her protectorate over Cambodia in 1864.

A frigate captain, Doudard de Lagrée, chosen for organizing the new protectorate after having a little pacified the unhappy Khmer country, that had so much suffered from the onslaughts it had sustained, methodically explored the banks of the Mekong, and laid the first foundations of the scientific study of Indochinese civilisations.

Unfortunately, his early death (12th of March 1868) did not allow him to personally turn into

account the abstracts- notes and surveying information he had gathered in the course of his mission ; however, his companions Francis Garnier and Louis Delaporte resumed and finished his work; a considerable book was published in Paris in 1873 that brought the first archeological and scientific explanations about the visited countries. On his side, Louis Delaport, who was a mere midship at the time, succeeded in assembling the first elements of a museum of Cambodian antiquities by bringing back, sculptures and castings that were exhibited at the Paris exposition of 1878 ; after a stay at Compiègne, these pieces are now kept in the Khmer Museum of Trocadéro, in Paris.

Some fac-similes of inscriptions brought back by the missions of Doctor Harmand and Aymonier, made it possible to found Khmer epigraphy. The reading of these inscriptions by the great Indianists Bergaigne and Barth threw a new light over Cambodian monuments and put an end to the many mistakes attributing fancy dates to them.

New missions revealed more monuments unknown up to that time and a first inventory of archeological monuments was begun. « Administrateur » Moura, Chief of the French protectorate in Combodia published in 1883 the results of his studies on customs and monuments of the country. His successor M. Aymonier, having numerous opportunities of travelling round through Cambodia, brought back precious unpublished documents, some sculptures and 340 copies of inscriptions. The result of his works was published in three large volumes entitled *Cambodia*, the last of which (T.3) printed in 1903 is specially reserved to the Angkor region. This considerable work still remains among the best that may be referred to. After him, one must

mention the works of Pavie, Tissandier. Adhémard Leclère, who brought a new contribution to the study of archeological Cambodia. One must not forget to quote General de Beylié, who took one of the most active parts in the improvement of Angkor monuments, after the retrocession to France of the Battambang provinces in 1907. From that date, a post of commissioner (Conservateur) was created at Angkor ; and methodical cleanings of the edifices of the group were made.

Previously, among the first pioneers having already executed some works at Angkor, we must mention Commandant Lunet de Lajonquière, who made an inventory of the Khmer monuments and two members of the *Ecole Française d'Extrême-Orient* H. Dufour, an Architect, and Charles Carpeaux, a son of the illustrious sculptor : these last two had started the disengagement of the exterior galleries of the Bayon and made a series of photos of the bass-reliefs that were published in 1910 1913 by the archeological commission of indochina. Ch. Carpeaux died while at work, exhausted by the fatigues of an unceasing labour in Annam and Cambodia.

In 1908, Jean Commaille, the first Conservateur of Angkor, began the clearing of the forest around the monuments and release Angkor-Vat temple ; the Bayon temple followed a few years later, These two great monuments that constitute the architectural jewel of the Angkor group were completely cleared by him ; this work executed in very laborious conditions, in the middle of difficulties of all sorts, was nevertheless brought to a happy end, thanks to Commaille's wonderful energy and robust health. After the achievement of the Bayon, he had already begun to disengage Baphuon and the royal palace,

when murderers put a brutal end to his days in April 1916, preventing him from reaping the fruit of his efforts (1).

Since then the clearing work had been carried over the whole of the monuments included inside Angkor-Thom town, then the Ta Keo, Ta Prohm, Banteai Kdei and Neak Pean, temples were successively cleared from vegetation and made accessible. Chau and Pre Rup Say, Thommanon have recently been achieved, and now the great Prah Khan Temple, in the North of Angkor Thom, is to be cleared little by little. These clearing works are completed with strengthening works, by the way of cement stays and iron chainings. It has been, thus possible, to preserve from tumbling down some bits of walls or fragments of vaults in unstable poise. Several edifices, among which the Baphuon, have been saved from a ruin that was accentuating itself more and more every day, and that would have imperiled in the end the whole of the monument.

Recently, under suggestion of some foreign customs, they could try the complete rebuilding of sanctuaries : the pattern of which is to be seen at Bantei Srei.

The monuments of the Angkor group, disengaged through the cares of the Ecole Française d'Extrême-Orient, have been set free from the earthen gangue and vegetation obstructing them, blocking up the circulation and making it very difficult, if not impossible to visit several edifices. Before that cleaning, a visit of the temples was rather toilsome

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(1) The monument erected to Commaille's memory by his friends and the Ecole Française d'Extrême Orient may be seen near the S. W. corner of Bayon

and forbidden to persons not accustomed to practise athletic sport or subject to giddiness. One had to climb upon some blocks more or less poised, walk over the vaults of certain galleries or upon some pretty high cornice stones. The disengagement of the temples buried under heaps of soil and rubbish may possibly have inspired with regret the lovers of picturesque and romantism, for whom ruins must be accompanied by thick bushes, entangled lianes and mystery. This way of understanding things is badly suited to the necessities of the present time. It would certainly wrong the Khmer art to suppose it has no value, except with the artificial help of a greenish frame, or a leafy mantle hiding a great part of it and presenting the inconvenience of moisture for the sculptures decorating the stones. Besides, the operation of clearing and the removal of the jungle submerging the Angkorean monuments may well suppress some trees dangerous for the conservation of edifices, but it does not at all take off the frame of verdure nor the poetry added by the spectacle of nature. The forest springs again unceasingly, the shoots and stumps grow more and more at fixed epochs, and a monument that may seem rather naked just after the grass has been cut, will recover a few months later its mantle of verdure, that must be taken off once again, when it becomes too much invading.

So, the part of the Ecole Française d'Extrême Orient is limited to regulating and temperating that rather destructive intensity of vegetation and to protect it against the remains of an art unique in the world, which is the only witnesses of a glorious epoch now disappeared.

Independently of this protecting part against an exuberant nature, the clearing of temples makes it

possible to find again some unknown pieces, some fragments of great value, either iconographical, or artistical, or archeological, or linguistical, giving informations on the past life of the Khmer people : some bass-reliefs, statues, inscriptions, fragments of all sorts were buried under the rubbish at the time of the ruin of the edifice, and there is no clearing, even of the smallest remains, that will not bring its contribution and furnish some museum pieces.

Potteries, ceramics, bronzes, jewels, arms, objects of worship have been found in that way in sufficient numbers, and I think it is interesting to point out the main ones here below.

### 1° Ceramics

Very numerous fragments, potsherds vases, jugs of all shapes and colours lay in the under-ground, that appear in the course of excavations. Notwithstanding this diversity, they may be classified into certain types and assembled under the three great following categories :

A. — Local native pottery, purely Khmer, rather common and unturned, made of rough earth or with a generally greenish brown cover ; the decoration of it is very simple either geometrical or made of hatchings and parallel streaks only incised. They are of pretty large dimensions. This pottery is probably contemporary of the Angkorean monuments. One may classify together with it the zoomorphic vases on which are simulated heads or full bodies of animals such as elephants, hares, tortoises, etc...

B — Other potteries, either imported or made on the spot, by Chinese process and under Chinese direction.

Among the first, the oldest are of the T'ang epoch (VIIth-IXth centuries) and are not elaborated, tea boxes, or pots decorated in relief with green enamel. Then a pretty great number of Song potteries (Xth-XIIIth centuries) of a very thin and white paste, covered with a very fine enamel of a bluish tone next to greenish, with sometimes a floral or ribbed decoration of fuble thickness, vases chaped like urns lates, bowls or cups.

Then Ming potteries (XIVth-XVIIth centuries) covered with a fine enamel and some of which recalling the Song epoch, with more developped.

Somme other Chinese potteries of later times were also found in the excavations showing that relations between Chinese and Khmers had not ceased.

Lastly, the Chinese established in Cambodia or Siam happened to manufacture on the spot, pièces that were intended to be sold in these very countries and utilised purely khmer or siamese decorations: bowls, plates, cups with pretth vivid multi-coloured covers where praying personnages often alternate with a floral decoration.

In Siam on the XVth or XVth century a Chinese renowned manufactory was established at Savanlok and spread pièces of te kind; even in Cambodia, on Phnom Koulen, a native tradition has kept the memory of a Chinese manufactory of potteries, some badly cooked fragments or refuse pièces of which are found at the place colled Sampou Thleay or Thnal Merech.

C. — Tiles and roofing junction-point motives. A great number of hollow terra-cotta tiles, some of them glazed, are scattered in the underground, particularly that of Angkor-Thom town, as well as round top-rafters ending in the shape of avoid

cones, the whole coming from the roofs of secondary edifices made of light materials and out of sight nowadays.

Among those tiles are to be found junction point pieces serving as gutters, raised in the shape of antefixes and decorated with lotus petals or little personages saying prayer. Those tops of crown posts and tiles are contemporary of the Angkorean epoch and their shape and decoration are met again in the sandstone vaults of the temples.

## *2° Bronzes*

Multiple bronze ornaments, made of an alloy called « Samret » by Cambodians, copper, tin lead or nikel (sometimes gold is used instead of copper for precious pieces) have come out of excavations. Their use has not always been very easy to identify, either because they were corroded through their stay in the soil, or because they were broken and are found in an incomplete state.

(I herewith give a list of them, according to the statement of M. Groslier, Director of the Cambodian Arts at Pnom Penh :

Statues and statuettes on their pedestals.

Articles of worship : bells, conchs, etc...

Symbols : thunder bolts, tridents.

Votive articles : candlesticks, trivets, etc...

Harnessing accessories : small bells, pendentives, etc...

Ornaments and apparels for vehicles : ends of carriage-poles, hammock-hooks, etc...

Jewels, rings, bracelets, necklaces.

Some architectural decorative fragments.

Some indeterminate separate pieces, soekets, lotus leaves and stalks, candelabra, etc...



All of these, undoubtedly come from the time of Angkor, as they are also found, with the same details and the same decoration, as on the bass-reliefs of the temples.

Some iron or steel pieces have also been found in the Angkorean excavations, broken bits of spears, sword blades, etc... Some Japanese swords have even been found in a tumulus at Angkor-Vat.

## INSCRIPTIONS

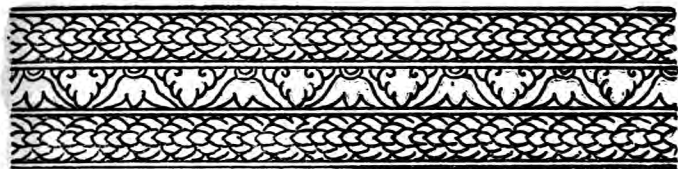
I think it may be necessary to give a few short indications about the lapidary inscriptions, a good number of specimens of which will be seen by the tourist in the course of his visits to the monuments. Those inscriptions are either in sanscrit or in the old Khmer language, sometimes in both languages. They are to be found on the pilasters or doorposts. It also happens that they are carved on a thin stela or a quadrangular-stone erected on a socle.

The period of inscriptions in Cambodia extends from the VIth to the XIVth century, but none of those found in the Angkorean region is anterior to the IXth century. However, a revival of epigraphy takes place in the XVIth century ; the inscriptions on the pilasters and walls of Angkor-Vat belong to that period. Those incriptions commemorate the building of temples or the erection of statues, that are sometimes but simple deified personages : Kings, priests and even learned-men being considered as participating of the divine essence could receive the supreme honours.

Those inscriptions furnish us with particulars on royal dynasties, and the genealogical lineage of certain sovereigns or important personages.

Some inscriptions enumerate the list of donations offered to the temple or monastery. The style is always very emphatical, made heavy by circumlocution mixed up with allegories and witticisms rendering the sense obscure : an instance of it is to be seen hereafter, in the case of the fine stela standing in the entrance pavillion of the western Mebôn.





## CHAPTER II

### HOW TO REACH THE ANGKOR RUINS

#### EXCURSIONS and VISITS between PHNOM-PENH

#### ET ANGKOR

Tourists will find all particulars about the time of departures and itineraries of the motorcar, railway and steam-launch services,

*At Saigon :* « Angkor Tourist Office », 191/193 Rue Catinat. The « Compagnie des Messageries Maritimes » « Chargeurs Réunis » « Cie. Saigonnaise de Navigation et de Transports ».

*at Bangkok,* The Railway Coy., The Bornéo Cy. Ltd.

*at Pnom Penh,* at the « Musée Albert Sarraut », the Royal Palace at the « Société Indochinoise de Transport (S. I. T.) the Cie. Saigonnaise de Navigation et Transports ».

For visiting Angkor, tourists have actually two itineraries :

one, from the West, through Siam, starting from Bangkok where reaches the railway coming from Singapore and Penang ;

the other, from the East, starting from Saigon, chief city of Cochinchina, at which are calling the great mail-steamers of the Far-East.

(where one crosses the Mékong on a ferry-boat) and Kompong Thom ; the second, a little longer, (562 kilomètres), but, which offers the pleasingness of passing through Pnom-Penh, chief city of Cambodia, where one can stop.

The trip Saigon-Pnom-Penh (240 kilomètres) is done either by road in motorcar, with stops at Soairieng (bungalow) and Banam ; or by launches (Messageries Fluviales) which are effecting the journey thrice a week. One can go by railway, starting from Saigon on the morning and catch the launch at Mytho.

## THE TOWN OF PHNOM-PENH

This capital offers a curious mixture of ancient elements where may be found remains of the bright time of Angkor, and modern elements brought by Western civilization. It deserves a visit, and I shall advise, in the first place, to visit the Albert Sarraut Museum.

However, that visit, which might constitute an excellent preparation to the knowledge of the Angkorean art, shall offer perhaps more interest on the way back, after having seen on the very spot the whole of the monuments, the most of the stones, sculptures, bronzes and ceramics come from.

*Musée Albert Sarraut and Cambodian Arts School.* — This museum groups in large buildings of modern Khmer style the ancient objects that were found in the Angkorean excavations, or that come from bonze seminaries where the priests had preserved them ; equally numerous and varied samples of Cambodian modern art may be seen there.

One may admire the skill and dexterity of the craftsmen that the learned and active director of the Museum M. George Groslier has directed and led back to the traditions of their ancestors. In fact, to the museum itself is joined a school of arts where stuffs, sampots, bronzes, jewels, drawings, wooden sculptures, cabinet-works are made, and represent the whole of the contemporary artistical Khmer activity.

Among pieces exhibited in the archeological museum, I shall draw the visitor's attention on a very fine specimen of pre-Khmer sculpture, the Hari Hara (B. 113), a reunion in a single personage of both Civa and Vishnou gods.

That-pre-Khmer art, so different from the classical Khmer art, is also represented by standing Buddhas, haunched and wrapped up, in which analogies with the hindu art of Gupta (IVth - Vth century) are quite visible.

Somme very fine pieces belonging to the Angkor classical art; busts, heads, statues of divinities and several fragments are exhibited in rooms and galleries: I shall mention one statue of Buddha seated on the coiled serpent, found at Bayon (B. I.) the serenity of its face reaches a great expressive intensity.

Everything in the bronzes room deserves a minute examination: potteries and ceramic samples are kept in a special room.

Lastly, the modern rooms exhibit collections of jewels stuffs, theatre costumes of dancers, miscellaneous objects of native make.

A room for sale completes this museum, where one may also consult photographic documents, which may be bought.

A library including all works and publications concerning the art of the Far East is at the disposal of the public.

Close to the Museum is the Art school, that one may visit, and where the scholars are seen at work.

*Palais-Royal.* — After the Museum Albert Sarraut, one shall visit the royal palace, which is very near (an authorization is requested for admittance; it can be procured at the 2nd Bureau of the Superior Residency). The Palais Royal offers a slightly heteroclite mixture of European objects and pavillons dating from the French occupation, Siamese elements, Cambodian objects, and the most recent products or improvements of civilization.

*Royal library.* — In the Royal Palace quarter, one may visit the Royal Library, that was inaugurated in 1925, and where one must remark an exhibition glass case for sacred books written on Bourbon palm tree leaves bonze screens, and carved-wood pulpits.

In a little room, on the right, are gathered some religious objects, lacquered or gilt pieces of furniture of a fine modern Cambodian workmanship.

*Cambodian Economical Museum.* — All touristical particulars may be obtained at the Musée Economique du Cambodge, where samples of the different productions of the country have been gathered.

*Gardens and pagodas.* — The garden in the center of the European town, called garden of the « Phnom » (mount) owing to an eminence surmounted by a recently built pagoda and a stupâ, funeral monument in the shape of a bell is worth seeing, as well as the arrangement of mouldings coming from Angkor, that have been grouped round the central staircase.

I also point out the piece of ground opposite the Musée Albert Sarraut, used for the erection of the incinerating pavillon (Mên) for members of the royal family.

Among the pagodas to be visited, 1 shall recommend besides the royal pagoda, the Vat Prah Keo, built in 1902, to be included in the visit of the Royal Palace, the pagoda or Vat Ounnalom, near the quay, North of the royal quarter. That pagoda dates back to the XVth century. Then the Botunvodei pagoda, on the other side of the Royal Palace, picturesquely situated opposite a fine piece of water.

*Excursions.* — In case the tourist will prolong his stay at Phnom-Penh, he may render it more agreeable by the following excursions that may be made by motor-car :

At Kep : a watering-place on the, shore of the Gulf of Siam, 172 kilometers from Phnom-Penh.

At Bockor : a station of altitude on a ridge rising above the sea, with splendid points of view over the Gulf of Siam ; at 187 kilometers from Phnom-Penh.

At Phnom Chisor : an ancient Khmer temple of the Angkorean epoch, situated on a hill, 62 kilometers from Phnom-Penh, in the province of Takeo.

At Ta Prohm of Bati, situated near the preceding monument, on the right of the Takeo road. That temple, which was much altered, dates, for the most ancient parts from the Xth or XIth century. According to M. Groslier, the most recent alterations should have taken place in the XVIIth century.

At Oudong : tombs of the last Khmer kings, on a wood land picturesque hill, 40 kilometers from Phnom-Penh ; the ashes are preserved in bell-shaped monuments (chedeh).

At Vat Nokor, quite close to Kompong-Cham, temple of the IXth century, modified and altered about the XVIth century.

## FROM PHNOM-PENH to ANGKOR

*From Phnom-Pennh, one may start for Angkor:*

1° either by water, on board the steam-launches, up the Tonle-Sap (a tributary of the Mekong) to the Grand Lake ; this is only possible from the end of July up to the beginning of January, during the high-waters season. There is a service of steamboats of the *Compagnie Saigonnaise de Navigation et de Transport* twice a week. The journey takes about twenty hours.

One starts from Phnom-Penh on Thursday nights and Sunday mornings.

2° or by Phnom-Penh — Siemreap — Angkor road, passing through Kompong-Thom, North of the Grand Lake. That road is practicable to motorcars in every season ; a motocar service runs three times a week ; Distance : 320 kilometers.

One the road, between Phnom-Penh and Kompong-Thom, one may stop at Phum Prasat between kilometers 138 and 139. At a hundred yards from the road is a small brick built edifice, the decorative lintel of which over the entrance door is merely made of foliage ; the interest of that sanctuary is in the two wooden door-swings on which some figures are carved in strong relief, and which have exceptionnally remained in place.

Fifteen kilometers or thereabout, before reaching Kompong-Thom, one finds a nice little woody hill on which are several sculptures, lying Buddhas,



sundry bass-reliefs and a monolithic small edifice cut out in the rock (Phnom Sanctuk).

Lastly, from Kompong-Thom at kilometer 167, (about halfway to Siem Reap) where there is a bungalow, one may make the two following excursions, by motorcar, in the dry season :

1° At Sambor Prei Kuk, the ancient Khmer capital, dating from the Xth Century, and founded by Içānavarman, one of the first kings of Cambodia.

A recent clearing has made it easy to circulate amidst those ruins which cover a pretty large area, and where one notices isolated or grouped towers, walls, pieces of water, etc... belonging to the pre-Khmer art.

All those more or less ruined sanctuaries, that the forest trees entwine between their roots, offer a rather different aspect from those of Angkor. There one may see octogonal towers, the walls of which are decorated with reproductions of palaces with personages inside, often supported by animals carved in bass-reliefs in the brick itself. The sandstone lintels above the doors are of a quite different composition from that of the classical epoch of Angkor, and the small columns upholding them are round instead of being octogonal. Lastly, one will notice two curious sandstone constructions covered with a flag-stone pavement resting on the corner posts and supported by a small subbasement : one of them is situated inside a tower. The cornice ornamentation made of little bows of shaped horseshoe recalling the motives of Southern India, will completely disappear from architecture two centuries later.

2° At Prah Khan, an important ancient temple, dating from the classical epoch (104 kilometers from Kompong-Thom).

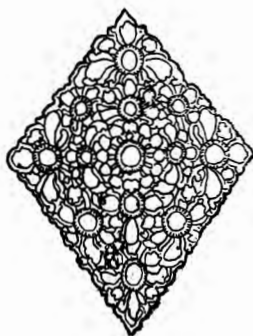
Between Kompong-Thom and Siemreap — Angkor, one should stop at Kilometer 254, at a place called Kompong-Kdei, to see an ancient Khmer bridge, on the stream Praptos over which the road passes, and marked out by the nâgas at the ends of the balustrade.

2° *Trip Bangkok-Angkor.* — This trip can be taken by sea : Bangkok-Ream. Cambodian port on the gulf of Siam.

The trip Ream-Phnom Penh is assured by a motorcar service.

They reach Anchor from Phnom-Penh as hereabove said.

But for travelling from Bangkok to Angkor by the shortest and fastest way get into the train at Bangkok to be at Aranya within six hours. From Aranya there is a distance of 158 kilometers to reach Angkor by motorcar through Sisophon and Kralanh.



## CHAPTER III

### VISITING OF ANGKOR, ANGKOR VAT MONUMENTS

*List of the monuments of the Angkor group,  
accessible by motor-car*

*Numbers between brackets, and following the names, shows the distance to be made on foot from the road to the building.*

#### DISTANCE

from Bungalow.

Phnom Bakheng. . . . .	1 Kil 500
Baksei Changkrang (80 meters). . . . .	1 600

#### *Angkor Thom town*

South gate. . . . .	1	900
Bayon. . . . .	3	300
Baphuon (250 meters). . . . .	3	900
Phiméanakas (300 meters). . . . .	4	150
Terrace of the Leperous King. . . . .	4	310
Tep Pranam (160 meters). . . . .	4	440
Prah Palilay (360 meters). . . . .	4	440
Prah Pithu. . . . .	4	400
Palace or Khleang North (80 meters). . . . .	4	300
Palace or Khleang South (80 meters). . . . .	4	
Monument 487 (Mangalârtha) (240 meters) . . . . .	5	
The Victory gate. . . . .	5	500
North gate. . . . .	5	200

## LITTE CIRCUIT

*Letter the A indicates the distance,  
Towards the South, to go round the  
S-E angle of Angkor Vat.*

*Letter B, towards North, to pass  
through the Bayon.*

	DISTANCE	
	from Bungalow.	
Chau Say (50 meters). . . . .	A = 10 Kil	900
	B = 6	
Thommanon (100 meters). . . . .	A = 10	900
	B = 6	
Takeo (90 meters). . . . .	A = 10	050
	B = 7	200
Ta Prohm, West Gate. . . . .	A = 8	900
	B = 8	
Ta Prohm, East Gate. . . . .	A = 7	850
	B = 9	800
Banteai Kdei, West Gate. . . . .	A = 7	700
	B = 9	650
Banteai Kdei, East Gate, and. . . . .	A = 6	500
Srah Srang. . . . .	B = 10	400
Prasat Kravanh (90 meters) . . . . .	A = 5	300
	B = 11	600

# GREAT CIRCUIT

*Distance from the Bungalow is reckoned  
passing through Angkor Thom, and exit  
by the North Gate*

	DISTANCE	
	from Bungalow.	
Prah Khan West Gate (200 meters) . . .	6 Kil	600
Prah Khan North Gate (200 meters) . . .	7	600
Banteai Prei (320 meters) . . . . .	8	400
Neak Pean . . . . .	10	200
Krol Kô (120 meters) . . . . .	10	300
Ta Som (40 meters) . . . . .	12	200
Mebon oriental (40 meters) . . . . .	14	600
Leak neang (100 meters) . . . . .	15	800
Prè Rup (30 meters) . . . . .	15	900
Srah Srang (Est gate of Banteai Kdei)	18	200

*Different programmes of visits.* — For the hurried tourist, the two main monuments to visit are the Bayon and Angkor-Vat.

Half a day may be considered necessary to visit each of them.

A tour including the great circuit, coming back by that part of the little circuit passing through Ta Prohm, Ta keo and the Victory gate will permit a general glimpse of the whole of the group.

If the tourist stops to visit Ta Prohm he will have seen in the course of a day the maximum of what may be seen with profit, and without getting tired : with the three temples of Angkor-Vat, Bayon and Ta Prohm, he will have had three very characteristical views of the Angkor group.

For a two days' visit, the programme may be fixed as follows:

1st day, morning : *Bayon* and the principal monuments of Angkor-Thom, afternoon : the *little circuit* with a halt at Banteai Kdei.

Ta Prohm, Takeo and back through the Victory gate.

2nd day, morning : *Great circuit* with a pause at Prah Khan, Neak Pean, Mebon.

afternoon : *Angkor-Vat*.

For the tourists not so strictly limited by time, I should recommend not to visit too many monument at a time, so as to be able to look at leisure, without fatigue or haste: one should let one's self be penetrated by the charm emanating little by little from those ruins, while they are a bit enigmatical and disconcerting at first sight. One must in some sort impregnate one's self with an epoch, a civilization and an architecture so distant from us, so opposed to our ways of feeling and understanding, before one is able to realize the whole interest of it and take some pleasure in it. I could not give an instance of persons, who having sufficiently lengthened their stay at Angkor, 'do not start with a very deep regret on leaving the scenes that have captivated them, and that are so impressive.

As a last advice : It is preferable to visit the monuments in the early morning, at the first light of dawning, for, that is the time when the mildness of temperature and the softened tones of the stones in the middle of the forest, still asleep, give to the Angkor temples their maximum of beauty. After nine o'clock, under the sunlight glaring, the charm of the visit is broken by the heat and the fatigue one feels.

For the same reason one should not resume too early in the after-noon, the course of one's visits,

lest one would make of the Angkor excursion a painful task.

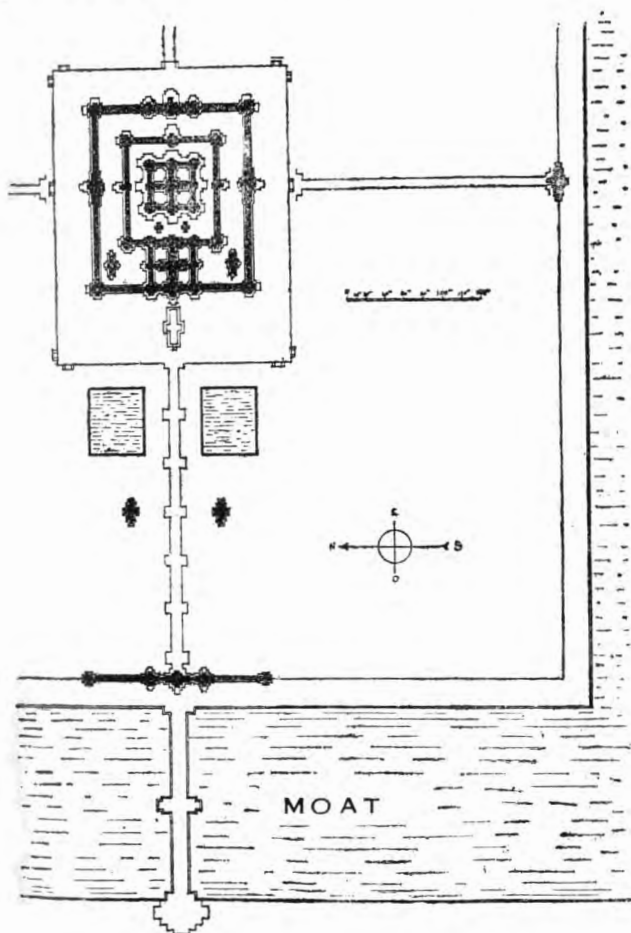


FIG. 2. — A part of the plan of Angkor Vat



PL. I

ANGKOR-WAT. — Seen as a whole





ANGKOR WAT. — Second floor — Gallery as seen from  
the Central vestibule (West)

Here do I speak of the majority of tourists, learned men, poets, artists may wander at any time in the monuments to study and gather diverse and unceasing renewed impressions.

## ANGKOR VAT

(The pagoda of the capital)

I shall begin by this temple, as it is both the most important and the first by which the visitor, on arriving, is brought into contact with the art of Angkor, although, he should complete the visit of the monuments of the group. It is, in fact the architectural summum of the Khmer art, that encloses in this temple the preceding epochs and it reaches a state of perfection that the other temples only announce. Every formula of the Khmer art that successive trials have little by little developed and refined is realised in a whole of a splendid conception. It is owing to Angkor Vat that the Khmer art can rival with the nicest architectural conceptions, which are known to us.

Angkor Vat is as a whole, judiciously arranged in order, a master piece of composition where everything cooperates in producing an effect of unity.

Some authors attribute that impression of perfection to the fact that this temple is the best preserved one ; evidently this contributes strongly enough to make easier the comprehension of it.

In return, for the lovers of romanticism and picturesque, the half tumbled ruins, lost in the forest that has taken possession of them, contain more poetry and mystery.

Angkor Vat may be compared to the great productions of our classical architecture : same quali-

ties of clearness, of balance in the composition, of right proportions and solemn aspect of the whole. The age of Louis XIV would have recognized those lawns, the pieces of water, the perspectives and wide avenues preceding and announcing the main temple, the outline of which gets more and more precise and grows up as one gets nearer.

It has been possible to date Angkor Vat: Its founder King Paramavishnouloka. is known to us, and we shall be able to contemplate twice his figure carved by the sculptor on the bass-reliefs of the South gallery. Paramavishnouloka is the posthumous name of the king who reigned from 1112 till 1182 over Cambodia, under the name of Sūryavarman the second. The building of Angkor Vat may consequently be fixed approximately in the middle of the XIIth century. That temple was dedicated to Vishnou an numerous representations of this king may be seen in the bass-reliefs that decorate it.

Several authors would see a palace in it, but this theory has been abandoned by learned people, if not by the public. whom, for an unknown reason, the profane destination of a palace seems more pleasant than that of a religious temple. I am surprised that such an opinion may be still partaken, as a simple call to common sense is sufficient to solve the problem. If we suppose a palace, a royal dwelling, according to the ways and customs of Cambodia, the King must necessarily sleep and seat on the highest floor. Any inferior level would be unworthy of him; now the mere inspection of the palace shows that no audience chamber, throne-room or sleeping-room could find a possible place on that third floor.

A Theory that might be sustained more reasonably is that of a tomb, as it is the destination given

in the travelling relation Tcheou Ta Kouan; he mentions Angkor Vat temple under the name of Lou Pan's grave.

However this question of the designation of Angkor Vat has been definitively set-ted by a learned man, M. Coedès, who sees in it a temple primitively consecrated to Vishnou.

Angkor Vat temple is situated 1 Kil. 500 south of the royal town of Angkor, and 6 Kilometers North of Siemreap residency. On the cardinal point of view, it makes exception to the general rule, as its main entrance opens on the West side. This anomaly may be explained by the fact that, being placed near the river on one hand, and on the way leading to the capital, on the other hand it was only natural to put its entrance on that side leading to the entrance gate of the town.

An outside moat, with masonry-built steps surrounds the temple on all sides: It is 1 Kil. 500 long from East to West, and 1 Kil. 300 from North to South. A laterite wall separated from the moat by a broad foot-path, shuts the enclosure on which the temple stands: It is a little above one kilometer long and 815 meters wide.

A single causeway 220 meters long, made of sandstone and laterite spans the moat on the main western side; both fronts South and North are inaccessible from the outside. On the East, an earth dyke makes it possible in the dry season, to cross the moat and reach the entrance pavillion of the moated wall. It may be what remains of an ancient causeway, and one supposes it was used for transporting stone-blocks brought by the waterway during the building of the temple.

On the three fronts, South, East and North, the wall is interrupted by pretty elegant entrance-pavillions, made of a cruciform main room with por-

ches and flights of steps, and two smaller side rooms. The vault of the central part rests on square pillars and two half-vaults form the aisles.

These pavillions, the exterior sculptures of which are very well made, have not been finished inside and the mouldings of chapiters have only been sketched and remain in the rough state. Some avenues, left unfinished, were to unite these pavillions to the central temple.

The exterior causeway paved with sandstone and acceding to the western entrances, was formerly adorned with a balustrade of Nâgas, set on a cornice-shaped edge, supported by round columns; these have tumbled down sweeping away the balustrade in their fall. Some of them have been found, particularly at the East end and near the middle flights of steps leading down to the moat; those columns have been restored as well as the fragments of balustrades that were found.

The beauty and majesty peculiar to the Angkor Vat temple strike the visitor on his arrival under the porch preceding the western entrance pavillion. That porch, with its flight of steps framed with magnificent nâgas (they rank with the finest samples of those to be seen at Angkor), is a very interesting architectural piece. The whole of the sheet of water of the ditches and the two aisles with their perspective of pillars favourably improves the temple; two lateral smaller porches giving access to chapels where stand two huge statues — Vishnou, say some, — Avalokiteçvara, say others, — flank the main entrance.

The ressaulls of the roofs and pediments underlining the projecting are to be remarked; unfortunately, those pediments and gable-ends are more or less ruined, if not completely missing, and one is obliged to imagine the absent parts so as to find

again the primitive effect. The towers that surmounted the three main entrances are also mutilated, and this deprives the pavillions of a part of their elegance. The two aisles lengthening on the right and left of those central entrance-pavillions were constituted by a half-vault in the shape of a shed, built over square pillars ; all the outside pillars have tumbled down under the weight of this half-vault.

At the ends of these galleries are two entrances called « Elephants gates » by the natives. They must have been reserved for the service of the numerous inhabitants of the interior of the temple. It is, in fact, the only possible access for carts, vehicles and animals of all sorts, all the other entrances being raised higher over subbasements with flights of steps.

Somme hundred meters separate the axis of the « elephants passages » from the central axis of the main entrance ; two small rooms raised higher, on each side of the main entrance may have been used as keepers' lodgings.

One shall remark, about the middle of the lateral aisles, a flight of steps that seems to lead to it : it is in reality a false flight of steps ending on a basement socle. It was customary for the Khmers, to use as a frontage decoration an architectural element such as windows or doors that were but simulated openings.

Some very fine instances of false doors reproducing panels of carved joinery may be seen at the ends of the lateral galleries. Besides, the whole sculptural decoration of the western entrance-pavillions is of an unheard-of richness, and deserves a detailed examination : I shall note the apsaras frieze, dancing under an arcade running along the inside walls, and the elephants scenes, that evoks

an embroidered motive rather than a stone carving. The pilasters lintels and tympana of the porches display a fineness and minuteness of details, sometimes really exaggerated.

The profile of the chapters recalls that of the greek Doric ; the decoration of architraves and cornice mouldings show also a perfectly classical purity of lines.

As soon as one has penetrated inside the central passage of the main entrance, one sees the temple profile framed in the door opening on the park. One shall remark the decorative character of the round railings closing the windows and softening the light while they let the eye look down outwardly. The piedroits of the doors and windows are ornamented with curious motives almost reliefless, forming a sort of tapestry on which animals and personages, sometimes representing minute scenes, intermingle with the twistings foliage patterns,

After halting under the inner porch of the main entrance to enjoy the sight to be had of the monument, one shall walk a few steps on the flagged causeway leading to the temple, then one shall turn round to admire the delicious apsaras motives covering the walls of the pavillion one has just left, and the friezes of riders mounted on strange animals above the windows. Then one shall proceed along that causeway 350 meters in length, to reach the central part of the monument : one shall restore in one's mind the missing parts of the balustrade of nagas.

It is preferable to take this walk either in the morning or after the heat, to avoid the reverberation of the sun on the flag stones.

The only aspect of such vast avenues preceding the temple evokes the idea of processional arrays. The stone carved inscriptions enumerate the large household : priests, clerks, dancers, musicians, sla-



ves living in the temple and taking a share in the worshipping of the divinity. Those monuments now appearing, dead and buried in the silence of the forest, were in old days animated with an intense life, and the bass-reliefs will show what a lustre, luxuriance and splendour were displayed at the court of the Khmer sovereigns and marked the religious ceremonies.

Since its abandonment, the Angkor-Vat temple has been more or less occupied by bonzes who marked their passage with unappreciated alterations, traces of which are to be found on the third floor.

It must have been the bonzes also, who erected the buildings on blocks of laterite masonry, some remains of which may be seen to lengthen both chapels on each side of the main Western entrance; those buildings were connected with the first flights of steps of the flagged causeway. About halfway along that road on right and left two elegant isolated pavillions stand on both sides: libraries in the opinion of some people, outhouses in the idea of others, who hesitate to give them a too precise identification. The natives assert that they were kitchens or store houses. Perhaps the unfinished decoration of the inside has motivated that last fanciful identification. Those edicules are made of a long room with aisles, to which one acceded by four porches with flights of steps on the four sides. whatever their destination might have been, it is probable, it was a religious one. A little further two pieces of water, the Northern one with a side of sandstone masonry and ledges, precedes the palace-square terrace to which leads the flagged causeway and on which the temple stands. That esplanade is turf-clad, formerly two bonze monasteries occupied the western part, but they have been transferred a little more North and South to



permit a free sight on the first floor galleries. These galleries, the back-wall of which is adorned with

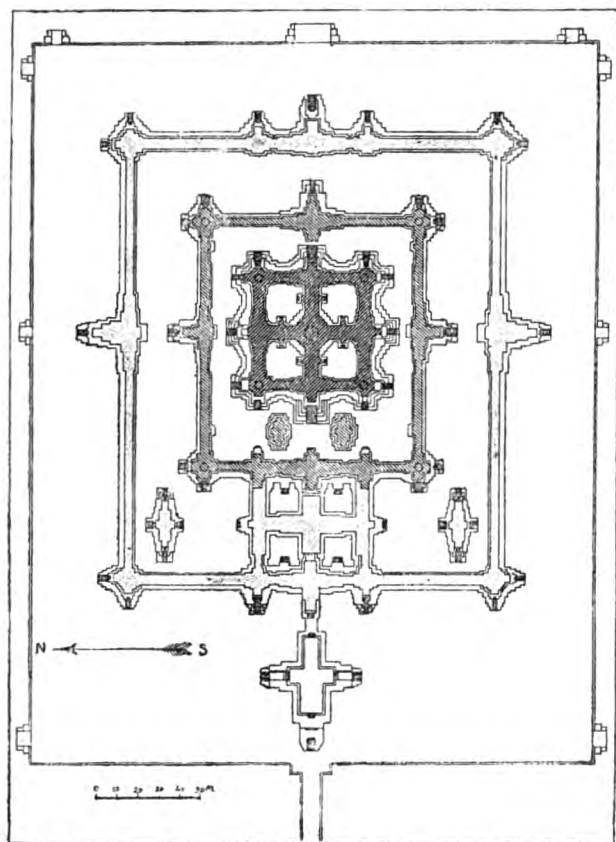


FIG. 3. — The whole plan of Angkor Vat temple  
bass-reliefs are raised higher over a basement of  
2 m 85 in height and a socle 1 m 10 high.

supporting the exterior gallery. Three entrances in the center and two more at the side ends, in the shape of small pavillions, give access to the gallery. The central porch is preceded by a cruciform terrace, the wall of which is doubled by a row of round columns supporting the ledge with its running balustrade of nāgas ; the middle part, slightly raised was also bordered with a balustrade. It was probably the place where the King gave his audiences or looked over the parades and processions which, on certain feast probably passed round the temple ; the part situated at the inferior level was occupied by mandarins of a lower rank. It has been believed for along time that this terrace was used to mount on the elephants ; this hypothesis is to be set aside considering the presence of a balustrade forming a hand-railing, and of steps on the three sides. That terrace must have been ordered to the builders as similar ones are found preceding several other temples, but one must acknowledge that it spoils a little the aspect of the whole first floor, which measures in round figures and without taking into account the multiple juttings, 200 meters from East to west, and 180 meters from North to South. The central gates and doors of the end pavillions give access to the North and South fronts, On the East side, one finds three central porches, but the middle one has no acceding flight of steps ; it might have been the place used for the mounting on elephants, that some authors would see on the principal frontage.

The first storey galleries are constituted by a higher vault, with a half vault shed-shaped, like the western entrance galleries ; but a slight sinking of the pillars propping the great vault has caused the breaking of all the stay-stones, uselessly uniting the large and small pillars, and a certain movement of

tumbling outside owing to the weight of the half vault has affected the small ones.

On the exterior top of the gallery must have been roofing stones decorated with carved open worked motives figuring a personage dancing under an archway ; none of those motives is in place now, but a great quantity of them have been found when the temple was disengaged.

This first storey must have been the only part of the temple really accessible to the pilgrims. In fact, it is to be remarked, that from this storey, except on the axis whence the communications to the rest of the temple start from, any window enables to see the central part constituted by the two upper storeys probably reserved for the priests and officiating. This storey is then the public part, should we say, of the monument, and just as the porches and stained-glass windows of our cathedrals relate the exploits of the Divinity and the saints, and speak to the crowd the simple accessible language of images, the large series of Angkorean bass-reliefs tells of the exploits of the god Vishnou and legends of the brahmanist pantheon.

The stone taught the faithful while it recreated them, and still nowadays the Cambodians like to follow the thousand episodes carved over the walls: following a practice still to be met amongst some uncultured Europeans who need touching with their hands the image they are looking at, so as to better understand what is represented on it, the visiting Cambodians rub their hands on the wall, and this has, finally given it a bronzed or varnished, aspect of a most pleasing effect. Certain personages more venerated, receive gilt printings ; some others, on the contrary and as a proof of scorn, are soiled with the juice of betel quids.

As to the traces of red paint to be seen in some places, I think they are the work of bonzes who stayed in the temple. Those bass-reliefs which are not all from the same hand offer in the making some very different qualities due to the more or less great skill of the artists. The best are those of the Southern part of the temple ; I shall begin by these ones, without subjecting myself to a complete description, which would be fastidious, as the same scenes are sometimes reproduced without great changes, but in drawing the attention on the parts that specially deserve to be seen, either because of their aesthetical character, or because of the interest of the scene represented.

I shall start by the Western front, the one by which one arrives, beginning at the central part, walking to the right in the southern direction.

## DESCRIPTION of the BASS-RELIEFS

### WESTERN GALLERY. — SOUTHERN AISLE

from North to South.

Scenes drawn from the Mahâbhârata : great fight between the Kauravas, coming from the left, and the Pândavas, coming from the right ; both armies are setting forward against each other. The foot-soldiers are on the inferior part, and the chiefs, of bigger dimensions, above, mounted on light and very decorated chariots, or horses or on elephants.

One shall remark the stereotyped pose of the chiefs brandishing their bows in one hand, and holding the arrow in the other, a theatrical pose reproduced with more or less modifications all along the pannel. This bass-relief, of a very good make

offers some confusion in the whole, but some details in costumes, headgears, arms are indicated with a great precision; one understands very well the way in which the shields are maintained to the arm. A jester, gesticulating and dancing, scans a gong the march of the army. Horses are treated in a decorative character of a fine gait.

On the upper part may be seen a warrior lying stretched, his body literally riddled with arrows; he is the Kauravas' army chief. Bhishma, surrounded by his followers and family to whom he gives his instructions.

The nearer one goes to the center of this panel, the more confuse is the scuffle; it is an intermixing of arms and legs; but the decorative attitudes of the fighters give to the whole a character of nobleness and solemnity; certain postures of the warriors depend on mere equilibrium. It is worth noticing that the chiefs represented bending their bows before letting fly the arrow hold their left hand behind their heads exposing the hero's face.

Near the middle of the panel, on the Pândavas' side, may be seen the interlocutors of the dialogue of the episode known under the name of Bhagavad-Gîtâ: Arjuna standing on his chariot, with the four-armed Krishna as a drivers.

Going to the right (South) the scenes are somewhat, quieter, the panels being often composed with a sort of symetry with respect to the centre, where the main actors are generally to be found; this is the same marching men seen at first, but in this case, we see the Pandavas' warriors.

#### Pavillion of the South-West corner.

This cruciform pavillion has its walls ornamented with sculptures among which certain pieces

are of quite a first ran; unfortunately several ones have been deteriorated owing to water infiltrating from the cracks of the vaults.

*Northern aisle Eastern wall.* Krishna having his brother beside him, in a very common attitude, on the Angkorean bass-reliefs lifts up a mountain, that is to shelter the shepherds, the shepherdesses, and his companions, from a storm that Indra has provoked in his wrath. In the conventional bass-relief language, a mountain is represented with small lozenges placed side by side. The upper part of the scene is garnished with apsaras flying in the air, this is a frequent accompaniment of the scenes depicting episodes in the life of Hindu gods.

*Western wall, (above the bay).* A famous scene of the Râmâyana, also reproduced in numerous copies in the whole group of Angkor: it is represented a little farther, on the pannel of the door one has just passed through. That is the churning of the milk-sea; a whole pannel, 49 meters long is reserved to it on the Eastern façade. One should remark on each side of the central pivot, where the snake coils itself, the two discs containing the sun and moon images.

*Western wing, above the Northern bay.* — Râvana, ravisher of Sitâ transforms himself into a chameleon, so as to enter the gynaeceum of Indra's palace, the wives of whom he wants to seduce.

*Above the Southern bay.* — One sees again Râvana, the giant, with his ten heads and twenty arms, trying to shake the mountain on which Çiva is seated. The posture of Râvana propping himself is to be remarked; he forms the central part of the motive in middle of the monks and animals at the foot of the mountain. The shaking brings out snakes on each side, to the great fright of the monks.

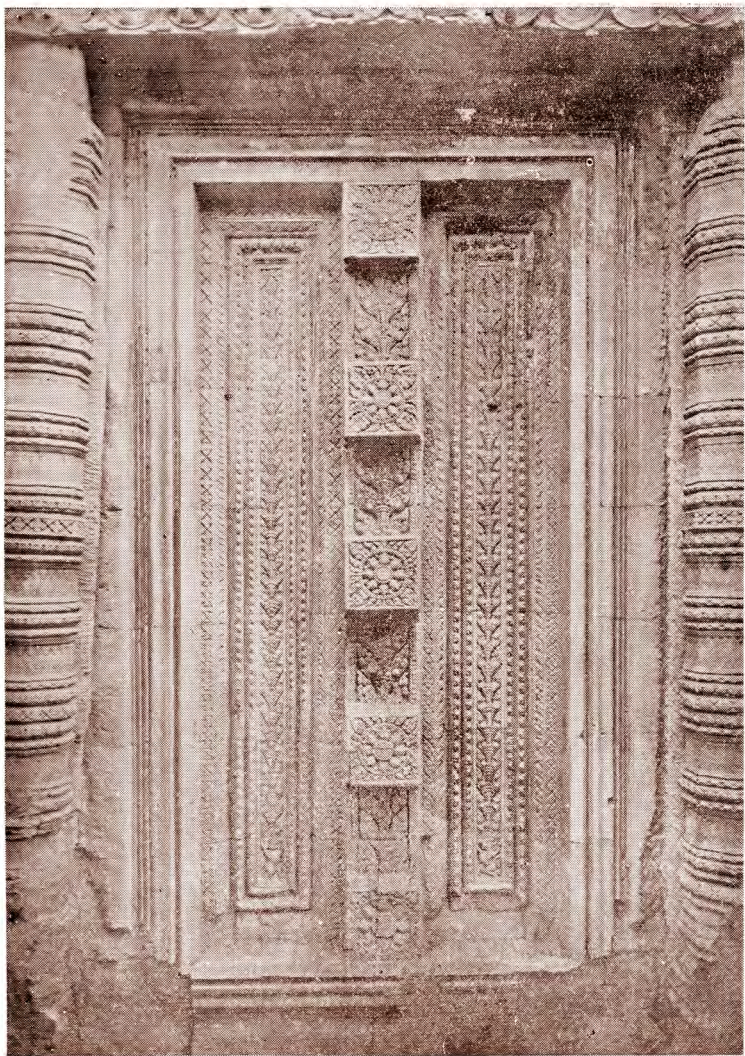




Pl. III

ANGKOR WAT. — Third floor — Seen as a whole





Imitation doorway decorating the façade at Angkor-Wat



*Southern Wing, above the Eastern bay.* — A scene of Râmâyana: Just at the top, Râma ends the fight between the two monkeys Sougrîva and Vâlin, in piercing the last named with an arrow. This fight of Sougrîva and Vâlin is one of the motives the more to be seen throughout present Cambodia, where it is often represented on the wood-carved decorations forming the gable-ends of pagodas.

Underneath is to be seen the death of Vâlin, the king of monkeys: Târâ, his wife, wearing the three pointed moukouta (mokot) holds in her arms, the body pierced with an arrow. On the left Râma and his brother Lakshmana, and between them Sougrîva the monkey that has become Râma's ally.

*Above the Western bay.* — Above is Çiva, seated on a mountain, in an attitude full of dignity, devoting himself to meditation. Oûma, his wife, in royal garb, stands by him in a charming and natural attitude. At the foot of the mountain, Kâma, the king of love, tries to disturb the God in his meditation by aiming at Çiva with his bow, but he remains insensible. According to a convention to be frequently met on bass-reliefs, the continuation of the scene is next represented, Kâma is seen thunder-struck by the irritated god, and lying dead, his wife weeping and leaning over him.

*Eastern Wing, North wall.* — Two very richly decorated junks overlay one another. This nautical scene has not been identified yet; from the apsaras flying in the air, it must be a divine episode. In the lower part, a family scene shows a man and woman playing with little children. On the left a cock-fight, a similar scene of which is at the Bayon; on the top, the two central personages play chess.

*Above the Southern bay.* — This much deteriorated scene is rather confused : One god is to be seen on a mountain among monks.

Some quite charming little scenes are framed in a surbaised frontage above the four openings.

*Northern door.* — The Râmâyana scene, when Râma kills the gazel to be used for the kidnapping of Sîtâ by Râvana.

*Western door.* — The child Krishna, tied to a mortar by his adoptive mother, drags himself on the ground and knock down two trees who come into collision with the mortar.

*Southern door.* — Unidentified Vishnuit scene in a forest.

*Eastern scene.* — Some men are bringing offerings to Vishnu standing in the middle of the pannel.

## SOUTHERN GALLERY — WESTERN AISLE

(from West to East).

These are called Historical Bass-reliefs. — The pannel is divided into two unequal parts : the first part is grouped round a principal personage King Parama Vishnouloka, who founded Angkor Vat temple, and who is seen seated on a low throne garnished with a carved balustrade with Nâgas having ornamented feet. It is to be found easily, because of its dimensions and of the gilding spread over it by pious pilgrims. In quite a graceful and natural posture not deprived of nobleness, he dictates to his servants his orders about the gathering of the troops, the procession of which is to be seen a little further on ; owing to a short inscription we are enabled to give these pre-

cisions and explain this scene which takes place on mount Çivapada. On the left, at the bottom, we see on a mountainous background a procession of princesses accompanied by their servants, passing through the forest ; above them are seated warriors in arms. Near the king some Brahmins are standing ; one identifies them owing their napes ; one of them turns round in a familiar gesture, to call somebody. All around the King, servants hold parasols, the number of which indicate the hierarchical rank of the sheltered personage. On the right, near the throne, seated under a tree, the lord Çri Varddha (according to the inscriptions) puts his hand on his heart, turning his head to the King, as a token of faithfulness and obedience.

Below the King, the procession of women and princesses is carried on, shows the way they used to be carried in their palankeens under an ornamented canopy, surrounded by their followers bearing fly-flaps and screens.

Then the warriors of the upper part set forward coming down the mountain into the plain, that is the second part of the pannel : the procession of the royal army, showing with some monotony the chiefs seated on elephants and the foot soldiers at the inferior part. These last ones according to the position of their legs seem to hurry their pace more and more ; foot-soldiers are escorted by horsemen. The rank of the chiefs mounted on the elephants is indicated by the number of parasols ; the parasols fifteen in number, above one chief, the conical headdress, moukouta (mokot) and diadem of whome are easily recognised, indicate King Paramavishnouloka that we have already seen at the beginning of the pannel. He is armed with a blade run into a slightly curved piece of wood, as similar ones may still be found in the hands of Cambodians now a

days. One shall remark the crested headgears in the shape of an animal's head of the lower part.

The defiling goes on with chiefs mounted on elephants and surrounded by the rest of the army.

About the third quarter of the pannel, the military march is broken by a procession of priests and Brahmins with highly-coiled hair, ringing small bells and whose chief is carried in a hammock just as the pagoda-chiefs are now-a-days when they move out. The holy arch with the sacred fire escorts the army, in order to sanctify the fight and draw the gods' protection. In the front, there are some musicians blowing through their trumpet-shells and beating drums, and two fools frisking comically ; the same sort of jesters are to be seen now-a-days in religious processions in Cambodia.

Then the army procession resumes its march, without any other characteristics. At last, four or five yards before reaching the gate of the central vestibule, one sees a procession. These « Siamese » ; this is also explained by an inscription. These « Siamese » besides, are easily distinguished because of their uncouth garb : the warriors wear a skirt and their head dress is ornamented with feathers and various hangings ; they are armed with hooked pikes.

## SOUTHERN GALLERY — EASTERN WING

### THE SCENE OF HEAVEN AND HELL.

This pannel is 66 meters long. We find ourselves suddenly transported in the midst of mythology. « This room, says M. Aymonnier is that of the « future life, of rewards and punishments that de- « serve good and bad human deeds. The composition « of this large pannel is perfectly ordered ; it repre-

« sents the final judgment of heaven and hell. The  
 « figured representation of dark Indian Gehennas  
 « from many details is very much alike similar works  
 « of the European mediaeval sculptors. But some qui-  
 « te essential differences may be pointed out in the  
 « religious ideas inspiring the artists of here and  
 « there. The chastisements of Hindus were not eter-  
 « nal ; their hellish places have rather the character  
 « of Purgatory. It is also to be noted that the tor-  
 « tioners themselves are also damned souls, whose,  
 « office is to torture and make suffer the other  
 « reprobates. » (*Le Cambodge, III, Page 266*). These  
 tortioners are greater in size ; sometimes they have  
 the classical posture of warriors on their chariots  
 and dancers on the bass reliefs, both thighs apart,  
 one above the other in a slightly bent line.

Some ferocious animals, serpents, tigers, elephants,  
 rhinoceros, interfere to help the tortioners and vary  
 the tortures.

The two ranks of the blest, defiling on the upper  
 part are not favored with a variety and pictures-  
 que similar to those of the reprobates of the infe-  
 rior part ; this defiling leads to the great scene of  
 judgment, where one sees Yama, the many armed-  
 God of the dead, seated on a bull and brandishing  
 clubs ; the faithful have painted his head with red  
 lead. Near him stand his two assessors : Dharma  
 and Citragupta, clerks of the Court, All round are  
 assembled the hellish devils and among them three  
 garoudas easily known by their heads of birds.

The culprits are thrown headlong through an  
 aperture into the hellish places of the lower part,  
 where tortures follow one another without break  
 with an extreme refinement in cruelty. Inscriptions  
 enumerate the crimes that won for the tortured the  
 treatment they undergo. In the thirty-two indicated  
 hells, some offences seem disproportionnate to us

with the punishment deserved : for instance People having stolen flowers are tied up to trees, where nails are hammered into their heads, a similar punishment to that of the « great criminals ».

In the top part, the elect partake of the bliss in somptuous palaces decorated with curtains, and indulge in innocent and little varied pastimes. Once more, one may verify the poorness of imagination ever displayed by the artists, when they will depict in a tangible way the holy happiness reserved for the elect.

1 draw the tourists' attention on the charming little decorative frieze separating the part of the Heavens from that of hell, it is constituted by a series of garoudas bearing garlands.

## EASTERN GALLERY — SOUTHERN AISLE

(from South to North.)

The grand scene of the churning of the milk sea. The composition of this famous pannel, nearly 50 meters long, shows a symmetry, not to be found elsewhere. Apart from the excellency of quality of the execution, the interest of the mythological subject is increased here by a decorative ordering, that gives it a remarkable unity. That myth of the churning is one of those one finds again everywhere in the Angkorean group ; its subject is the following. The gods (devas) and demons (asouras) have decided to get the amrita, the liquor giving immortality ; it is necessary to get it to churn the floods of the Ocean. A mountain is used as a pivot, round which they roll up the enormous serpent Vasouki by way of a rope. On the left, the Asouras clutch its head, on the right the Devas hold its

tail. The mountain itself is supported on the back of a tortoise (one of the God Vishnou's avatars).

The rotary motion obtained in pulling alternately from each side, creates a great turmoil among the sea animals. In the center, where the agitation of the sea is the greatest, the fishes and monsters that people the sea are cut and slashed. For over a thousand years, says the legend, gods and demons churn the Ocean, from which come successively out the *ap-saras*, those delicious creatures that one sees, dancing on bass reliefs, on temples pillars and that the sculptor has grouped here in a frieze at the top of the pannel; then Lakshmi the goddess of beauty, then different objects or animals, and at last the expected liquor, the *amrita* that gives immortality and for the possession of which Gods struggled and fought with the demons. One shall remark in front of the central pivot the god Vishnou, under his human shape supervising the work: is he twice represented, as he is already seen under the shape of the tortoise supporting mount Mandara. The pannel, at this point, has not been completely roughened down, and this may well astonish, considering the finishing of the other parts of the bass-relief. The regularity, of the arrangement of the scene on each side leads to the repetition of the same people making the same gestures; the roundeyed *asouras* wear a crested helmet, while the almond shapedeyed *devas* wear a conical *moukouta* (*mokot*). The monkey that holds the snake's tail is perhaps Hanouman. Râma's ally Underneath, a second serpent, according to M. Coedes represents Vasouki resting in the bottom of the sea, before being used as a rope by gods and demons. At both ends of the pannel a guard of honour is to be seen, and also the numerous servants keeping the animals and chariots of their masters busy at churning.

## EASTERN GALLERY — NORTHERN AISLE

Before reaching this gallery, one shall remark on the wall of a lateral room of the central vestibule a very fine inscription decorated with sketched motives in the shape of a frame, and of a relatively modern date—beginning of the XVIII<sup>th</sup> century. After a buddhist invocation and the redundant periphrases proper to that kind of text, a mandarin governor of a Cambodian province relates the building of a Chedei or funeral pyramid, to keep his wife's and children's bones. He received the holy orders as an end to his grief, and he enumerates with prolixity everything he expects in return for all his good deeds and merits. The Cheidei he built is still to be seen in a half-ruined state on the esplanade surrounding the temple, in front of the very inscription ; the whole of the top part has disappeared.

The bass reliefs of the pannel facing the churning scene are of a very midling quality and quite inferior to those we have just seen. One feels that the craftsman intrusted with the carving of those scenes of fights was not master of his chisel.

One sees a series of chiefs mounted on chariots driven by monsters or animals, surrounded by soldiers marching on and brandishing arms. They proceed towards the center of the pannel. According to M. Coedes, we see here two armies that seem to march against one another, but in reality, they are both composed of demons uniting their efforts against a central personage : that personage, looking at the South is Vishnou, that we recognize by his mount Garouda. The god puts his adversaries to rout, after making a terrible laughter of them, and the sculptor has tried to give us an idea of it by the tumbling of the demons flung headlong everywhere



from their beasts, but he displays in the circumstance more richness of imagination than technical skill.

The Northern end of the pannel is occupied by a filing off army, similar to the one we have already seen: same train of chiefs shooting arrows, and mounted on elephants or chariots. Not far from Vishnou are to be seen some chiefs mounted on birds, whose necks they grasp between their legs.

The warriors postures are again theatrical and stereotyped; some of them seem to remain seated on their beasts only through a wonder of equilibrium. Some monsters' heads are curious for their details, but one feels the impression of a make foreign to the usual Khmer art. This will be more felt in the following pannel.

## NORTHERN GALLERY — EASTERN AISLE

(from East to West.)

Here again, do we find the same clumsiness of execution the same awkwardness of making, already noted in the preceding pannel, and perhaps more flagrant.

Vishnou's exploits are again depicted here, and M. Coedès describes this bass-relief as follows: « In the middle of an army of devas to be identified by their conical mokoutas, and marching in battle array, the band leading the way, a first image of Garouda bearing Vishnou on his shoulders is to be seen. The God represented with his eight arms brandishes his traditonal attributes: an arrow, a javelin, a disc, a trumpet-shell, a club, a thunder-bolt, a bow and a shield. We must not try to

« number his faces, the texts teach us that there are  
 « one thousand. » He is accompanied by two heroes  
 carried on Garouda's wings.

When arrived in front of the city where is the enemy to be fought, the three heroes are stopped by a wall of fire which Garouda extinguishes with water drawn from the Gange, and that he rejects in a shower of rain. The bass relief only shows Garouda passing through the wall of flames. On the other side of the brazier opposite Garouda, one can see the six-headed and four-armed giant mounted on a rhinoceros, getting ready for the fight. The army of Krishna (an incarnation of Vishnou) gains ground, enters the town and attacks the soldiers of Bâna, the enemy that the god wishes so much to destroy. A furious scuffle ensues that « continues inextricable. » Then Krishna on Garouda appears again ; now « the God has only four arms and fights with the « bow, disc and club. There again does he reappear « with his thousand heads and eight arms, accompanied by his two followers. He pursues his « forward march and finds himself face to face « with Bâna himself..... the thousand arms given « to him in the legend have been reduced to twelve « pairs by the sculptors. » His chariot is drawn by fabulous lions that meant to be terrible but are rather ludicrous. As to the asoura Bana, his multiple arms produce the impression of two arms moving rapidly.

Such is, very shortly told, the legend taken from a Hindu text from which I have suppressed some names that should have uselessly overloaded the narration. The issue is represented at the right end of the pannel. Çiva is to be seen under Chinese features (the explanation is given farther) on a mountain, between Pârvati, his wife, and Ganéça, his son, with the elephant's head ; some monks and women-

birds occupy the side of the mountain. Krishna with the thousand heads, victorious over the asoura Bana, is to be seen kneeling in front of Çiva : two of his hands are joined over his chest. And Çiva reveals that he has promised help and protection to Bana, and he expresses himself as follows : « Thou Krishna, « thou are almighty in the whole nature : there is « none to overcome thee : thou shalt be moved ; as « I gave my word to Bana, it is not to be vain". « And Krishna answers by these words of a deep « philosophical beauty : "Let him live, as you promised him he would come off with his life ..... « As we are not distinct, the one from the other « what you are, I am too. »

That small bass-relief contains one of the highest moral conceptions of the ancient Hindu religion : the relationship, the identity of all gods, men and beings..

I mentioned that here Çiva's aspect was no longer Khmer but Chinese : In fact, M. Goloubew has been able to make out in a convincing enough way, resting on other particulars, that this dated bass-relief, posterior to the building of Angkor has been executed by Chinese craftsmen. The subject treated and even the ordering of the composition are Khmer, but the craftsman that carved this bass-relief was of a different nationality ; that is revealed by several details.

## NORTHERN GALLERY — WESTERN AISLE

Here, the making, without being absolutely perfect, is still much better and free of any foreign influence. This is again a fighting scene where all the gods of the Brahmanist pantheon are represented. According to M. Coedès, there are exactly twenty-one gods : « each of them fights an asoura from whom

« he can only be distinguished by the shape of his  
 « helmet and that series of epic duels displays  
 « itself in the midst of a confuse scuffle that brings  
 « on a contest the two hostile cohorts ». We may  
 admire the suppleness of certain motions, the  
 well-observed native ease of some postures of ani-  
 mals, the emphasis of the attitudes of certain chiefs,  
 who sometimes seem to sketch dancing motions  
 while brandishing their weapons and bending their  
 bodies. Details of the fight, mainly at the bottom  
 where foot-soldiers are standing, furnish us again  
 with amusing remarks and picturesque hand to  
 hand fights.

Among the principal gods that we may recognize,  
 grouped towards the centre, here is Koubera, the  
 god of richness on the shoulders of a Yaksha ;  
 Skanda the god of war with his six faces and six  
 arms, on his peacock whose feet keep apart two  
 monsters pulling enemy chariots ; Indra on Airâ-  
 vata the four-tusked elephant crushing in his trunk  
 the body of an adversary ; that sight, and the bells  
 tinkling make the lions of a chariot (seen in pers-  
 pective and overturned) to prance.

The battle continues: one sees monsters wounded  
 to death, in varied postures, bodies are convulsed  
 in the pangs of death. A five-headed nâga mixed  
 with the fighters fills them with terror. But there  
 is the god of the temple, master of the residence,  
 once more on the indefatigable Garouda, himself  
 riding on the necks of two horses that bend their  
 heads under this double weight. The warrior on  
 the right lies over his cart, whiel at the lower part  
 a band gesticulates and frets.

There is Yama, further on, brandishing shield  
 and sword on a chariot ; drawn by oxen, Çiva  
 shooting arrows, Brahmâ mounted on the goose  
 Hamsa ; Soûrya the god of the sun, whose immense

disc frames the body and the chariot driven by a squire half man half bird. Lastly, near the end of the gallery, amidst the numberless motions of the fighters, we see Varouna, the god of waters, mounted on the Nâga bridled as a horse and held by a squire.

From that point, single fights increase in violence and showers of arrows cross the top of the bass-relief in every direction.

## NORTH-WESTERN CORNER PAVILION

As the Southern symmetrical pavillion, this one shelters some of the finest carved pieces that may be seen at Angkor.

*Western Aisle — South wall.* — We recognize Vishnou on Garouda : according to M. Coedès, this is the instant when this god under the aspect of Krishna comes back victorious from a warlike expedition accompanied by soldiers and servants filing off with objects, vases, etc... taken from the enemy. Garouda brings back the mountain, object of the expedition, and the profile of which may be seen behind him. Over Garouda's right hand is Krishna's wife in her finest garb.

*Above the Northern bay.* — The God Vishnou, whose superior part of the body has disappeared, rests over the serpent stretched on the waters and whose heads are also obliterated. The God's wife is watching at his feet. Blooming lotuses spring up from his body, and, in the air, apsaras hold up garlands. Underneath, nine divinities come and do homage to him, on their usual beasts : Soûrya on his chariot, seen in front of the spectator, with the solar disc behind him ;

Koubera on his yaksha, Brahmâ on the hamsa, Skanka on his peacock, an other god (?) on horseback, Indra on his elephants, Yama on his buffalo, Çiva on his bull ; the last, one on the right has not been identified.

*Northem Aisle — above the Eastern bay.* — A scene happening in a palace. According to Mr. Goloubew, this sight represents the episode of Ramayana where Kaikeyi, with her hair losen down, deprived of her attires, slides down in the hall of wrath, when caring that Rama is about to get on the throne.

One shall notice on a man's level some graceful scenes taken from the life of the Gyynecaum ; women with very rich headgears chat or dress, attended by their waiting-maids whose headgears are also very much ornamented.

*Above the Western bay.* — Sitâ's ordeal, the famous scene of Râmâyana, when Râma's, wife to prove her inocence during her captivity at Ravana's, ascends the funerale pile, undergoes the fire test and espaces intact and justified. This pannel is much deteriorated and it is only possible to see a fragment of the scene. On the right of the funeral pile, one may see Râma seated ; one shall notice the amusing gesticulations of the monkeys gathered in the lower parts and the way in which, with raised heads, they point out the scene to one another.

*Western aisle— above the Northern bay.* — Although much deteriorated, this pannel shows a front view of a chariot of a very complicated structure, on which Râma sits on his throne in the upper part, above a series of clls. This monumental vehicle is born by the birds called hamsas that we have already seen ridden by Brahmâ. The texts relate that Râma after his victory uses this Pous-

hpaka chariot to drive through the town of Ayo-dhyâ. Here again the comical note is given by the troop of monkeys in the lower part, making a thousand grimaces or playing different sorts of instruments, or carrying fruits in baskets.

*Above the Southern bay.* — This bass-relief, a bit monotonous in its composition, shows Sitâ, captive of Râvana being visited in the açoka wood by Hanouman, the monkey sent by Râma to console her. A servant with a strange headgear sits beside her ; in the lower parts, one sees Sitâ's warders in a file, some of them with animal snouts or beaks.

*Southern aisle — Eastern wall.* — The central part is occupied by a personage in the posture of a bowman shooting arrows through a wheel turning at the top of a mast, of which we should have a view in profile, whereas we see it in the front. That scene has been identified as illustrating a renowned episode of the Ramayana : the bow episode of which Râma, the central figure, comes out victorious. The scene occurs at the court of King Janaka, that we see on the bass-relief at the right of Râma, and next to the bearded and haircoiled Brahmin seated near him. In front of Râma richly garbed and veering the three-pointed Moukouta, sits Sitâ, while her evicted suitors are to be seen all round in the inferior part. We should notice the servants holding horses in leashes or putting them to chariots.

*Above the Western bay.* — This scene has not been identified ; in the centre, on top, a four-armed Vishnou, sitting on a throne, receives the homages of women loaded with jewels (apsaras) climbing up to him in gracious files. The garb or rather the attire and jewels decking these young women may be studied at leisure at the inferior parts.

Above the doors, framed with the *nâga* motive, are the small following scenes (to get a good view of them, it is necessary to shut out with a screen the strong light coming through the apertures) :

Southern door. — A monster, says M. Coedès, whose shape is only made of an enormous head and two arms draws to him, as to devour them, two men armed with swords, who wear respectively Râma's and Lakshmana's characteristic head-gears.

This is one more illustration of the Râmâyana text, like the following scenes.

Eastern Door. — Râma, in the center, holding a bow, and his brother holding a sword discourse with Sougriva, the monkey, to conclude an alliance.

Northern door. — A giant, a Râkshasa, in the center, having captured Sîta, who may be seen on his left thigh, brandishes his lance and defends its prey against two bowmen who still are Râma and Lakshmana.

Western door. — Some monkeys, in a forest, witness the alliance of Râma, with a run-away *râkshasa*, Vibhislama Râvana's brother.

## WESTERN GALLERY — NORTHERN AISLE

(from North to South).

Fighting scenes borrowed from the Râmâyana. There is the battle of Lanka (Ceylon) and we witness the fight of Râma and his allies, the army of monkeys, to recover his wife.

This scene treated by juxtaposition of episodes often intermixing one another, is not free from some confusion, in spite of the talent of the sculptors who show themselves, here, up to their task.



Let us quote M. Aymonier on this subject : « The  
 « poet Valmiky, so often interpreted in India, has  
 « never met with an artist animated with an inspi-  
 « ration so powerful as that of the Khmer sculptors  
 « of Angkor-Vat. The monkeys suffer comparati-  
 « vely few losses : they seem to be overcome by  
 « weariness, but seeing the victory deciding in their  
 « favour, they pursue with a new eagerness the  
 « series of their marvellous feats, holding up the  
 « giants' arms ready to strike them, they slaughter  
 « with frenzy these enemies, whose corpses strew  
 « the ground . . . Private soldiers of the giants' army  
 « are armed with chiselled-handled-swords, with  
 « blades, javelins, clubs some of them are covered  
 « with shields. The monkeys have only stones in  
 « their paws, or sticks, and sometimes even nothing  
 « at all : they bite their enemies all over, and take  
 « up arms from the dead. With nails and teeth,  
 « they tear off guidons and parasols sheltering and  
 « decorating the chariots of the enemy Kings drawn  
 « by fantastic animals. (Le Cambodge, III, p. 241-  
 « 242).

There is no general view to be had here, and the carver's virtuosity of imagination is to be admired ; he has set his mind to variegate the details of episodes, the postures of fighters, so as to avoid the monotony of repetitions. So thick is the scuffle, that the adversaries are, so to say, entangled into one another.

A swarming, an animation, an intense frenzy animate the whole of this bass-relief giving it a prodigious life. Drollery and ferocity are mixed up to such a point, that one cannot say whether one witnesses jesters or wrathful warriors. They grasp, kill, dislocate one another, scratch each other's eyes out with comical contortions, scared looks and ter-

rible rolling eyes : the monkeys' muscles are represented by circles, so as to well indicate their strength.

The main actors of the drama are to be seen in the center of the pannel : Râma standing on his ally Hanouman's shoulders, in the midst of a shower of arrows ; behind him Lakshmana, his brother, and according to M. Coedès, the runaway prince Vibhishana, easily known for his crested helmet. They stand in noble and simple postures, contrasting with the animation of the whole. Farther on, is the Yahsha Râvana the hostile ravisher with his ten heads and twenty arms, firmly standing on his chariot of a very fine decorative work, drawn by monsters, the profiles of which are very curiously stylised. Between the two adversaries one scene takes place, the realism of which is depicted in an admirably decorative way : a monkey standing on the two monsters seen from the front, clutches and loads over its shoulders the body of a giant enemy while an other monkey assails the monsters from underneath.

Near by, an elephant mounted by a râkshasa is thrown down by a monkey and its head covered with a three-pointed moukouta shows an intense terror. Through all this episodes the sculptor has very accurately followed the Râmâyana text ; Every scene may be identified, and every personage called by its name.

And the action goes on all along the pannel on a length of nearly 50 meters, with a violence and animation that do not abate for an instant. A monkey having taken out from a chariot the two monsters drawing it, grasps them and holds them hanging by their hind legs. The fight takes a deliriously furious turning, the most difficult postures succeed and link one another, in a crescendo, a vivacious alle-

gro displaying itself in a mad and giddy way constituting a remarkably fierce picture.

The junction between the second and first storeys is made on the Western side by three covered galleries, at an intermediate level : a transversal gallery cuts them in their middle. Each of them is 45 meters long. That is the part often called by the name of covered yard or cruciform cloister : natives call it the Prah pean (the thousand Buddhas), because Buddhist statues are heaped up in it, forming in the southern part a sort of sanctuary still honored now-a-days.

Those statues are more modern than the temple, and probably date from the time of the Siamese occupation. The central gallery and the one cutting it at right angles are constituted by a nave between two lateral shed-shaped aisles. Between these galleries and those of the first and second storeys, four empty spaces have generally been named « basins » by the authors mentioning them. That destination has been controverted and one has not yet been able to agree about it. If one takes only into account the depth of these small yards, they have the appearance of basins, but the lack of steps on the sides, while there is a decorated subbasement instead, exactly reproducing the mouldings of the inferior subbasement, is contradictory to the Khmers' usual way of making basins. Besides, I must add that, to my knowledge, any Khmer temple possesses basins to be compared with these ; In this respect, Angkor-Vat would constitute an exception.

One shall remark that the only steps, that seem to give access to these Supposed-to-be basins, are outwardly directed out of the circulatory galleries, it is a fictitious flight of steps, ending at the top of the basement moulding, like those of the western entrances.

However, I am ready to agree that the sight of water would add but more charm to the whole, but unfortunately only two of these small yards have ever refused to keep up water.

Anyhow, this elegant whole is deliciously artistic : the projections of the frontons underlining the jutting of the steps leading to the superior storey, and the perspective of the pillars are making of this part of the temple a thoroughly picturesque place. It is probable that the architecture was enhanced here by pictures and gildings ; traces of the first are still to be found on the chapiters of the Northern gallery, and remains of the second on the frames of the large doors in the central alley. One should also imagine the wooden ceiling decorated with roses and lotus flowers, some fragments of which have been found ; this rose-like motive also decorates the under side of the architraves and stays connecting the central pillars to the exterior ones.

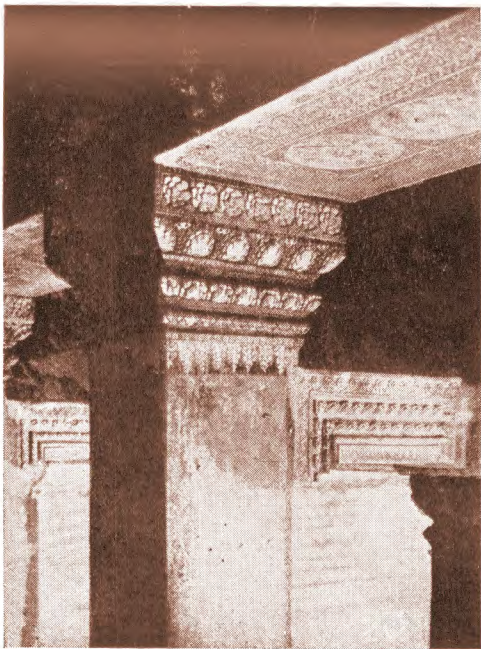
The entablature displays a frieze under cornice of a great richness, made of dancers under small arches ; the gildings and bright colours of this frieze ought to have given it in the past its whole decorative value. Above the openings are some delicate bass-reliefs recalling to mind those already seen in the corner-pavilions of the Western façade. Here we shall recognize the churning scene and that of Vis<sup>h</sup> nou lying asleep on the serpent.

At the feet of the pillars are images of ascetics saying prayers, under a floral motive, but the stone has suffered from moisture, and the sculptures have been rather spoiled in different places.

Moreover, the sandstone used for building certain parts of the Angkor-Vat temple crumbles and scales off considerably, and several mouldings are completely corroded. As Angkor-Vat was built after



Pilaster at the Bayon  
(gallery on 2<sup>d</sup> floor)



Capital (top) at Angkor-Wat  
(Cross shaped sanctuary)





Entrance to terrace of Bayon (East)



Frieze of Apsaras at the Bayon (outer gallery)

the other Angkorean monuments it is possible that the best quality of stones having already been taken away from the quarry, only the inferior ones remained, for the building of this temple.

A peculiarity of this storey is the resonance of the small room separating the cruciform cloister from the exterior Northern yard; this is probably due to a fortuitous excavation existing in the underground, under the pavement.

One shall notice in the North-West corner, the fine inscribed stela, that was found in the jungle near Angkor-Vat: the inscription, posterior to the date of the foundation, of the temple bestows a panegyric on five priests who were greatly in honour at the court of several Khmer Kings: perhaps, it is—says M. Aymonier—one of the last occurrences when the çivaïst mysticism is mentioned it was then but glimmering faintly over Cambodia.

One may ascend to the second storey by the covered flights of steps prolonging the three main alleys, but the steps are so worn out that some necessary précautions should be taken; that is why the steps prolonging the Northern gallery have been made more practicable owing to new cement steps made on a part of their width.

Between the first storey galleries and the second storey subbasement measuring 115 meters by 100 meters, is an inside turf-clad yard from which one may accede to the top storey by staircases placed in the corners and centre. The central part of this yard is occupied by the cruciform galleries. In the corners of the western part of the yard are long and narrow edifices called libraries and similar to those already seen before reaching the temple, but in this case, the subbasement is raised much higher.

From the N-W or S-W corners of the interior yard of the first storey, one gets a force-shortening view of the

central part of the monument, giving a striking impression of magnitude, owing to the elevation of the galleries, surmounted by the towers of the angles behind which the towers of the thirds storey are profiled in the background. One should also notice the beauty of the subbasement with its profiled mouldings neatly accentuated and richly decorated, supporting the gallery of the second storey; this one opens outwardly at the corners and at the ends of the flights of steps only: this gallery is seven meters above the court-yard.

Sham windows with round balusters and bass-reliefs representing devatās (tevdas) with strange and complicated headgears, deck the plain walls. The frontons, pilasters, lintels framing or surmounting the doors are decorated with an excess unjustified by their somewhat distant situation (they may be seen only from down below).

The galleries are rather narrow and only lit from the inner yard, at the foot of the central monument; these were perhaps cells where the priests came to retire at certain times. They offered the proper retirement for serious thought and meditation; they are only inhabited now-a-days by more or less ill-shaped statues of Buddhas having a very marked modern character; however an exception shall be made for the two wooden statues of standing buddhas, wearing royal ornaments, set up in the central vestibule, these are of a superior making.

The towers in the corners of this storey were perhaps sanctuaries.

On arriving at the entirely sandstone-flagged inner yard one ought to halt, to contemplate at leisure the magnificent view offered to the eyes: the subbasement of the central building, dominated by the stately towers outline.



An impression of stateliness and mightiness is given by this grand and imposing sight, which has been popularized by the camera ; but there is always something lacking even to the best photographs, as the camera is quite unable to give the total effect of the whole, were it only for the lack of colours ; this temple, that may look grey and dull at certain hours, is intensely coloured when the sun shines on it.

The central building, without the projections of the staircases, measures 60 meters on each side, at the foot : it is a regular square and the four fronts are of a similar architecture. One must go round the subbase-ment so as to get a view of this architectural whole under different lights. On the western front are two more little libraries, on each side of the great central staircase ascending in a single flight the 13 yards separating the level of the yard of the second storey from that of the upper storey. These buildings much smaller than those we have formerly seen, have four entrances, and besides they are inwardly lighted by narrow windows at the superior part of the walls. A flagged passage, slightly raised over small round columns gives access from the galleries of the second storey to these two small buildings, and also to the foot of the great staircase. This footbridge, similar to the one we shall find in the Baphuon of Angkor-Thom, had not been intended when building the temple ; it was subsequently added ; it gives access to the central sanctuary on rainy days, so that the visitors do not wet their feet as the drainage of the inner hard is sometimes insufficient.

One must now make a last effort to reach the third storey and finish the visit of the temple. Those persons subject to vertigo must not inconsiderately risk to ascend this last staircase ; it can

be made without much inconvenience, but when beginning to go down with the empty space open in front, it may offer some difficulties to the said persons. I ought to add however, that I have seen aged people or little trained persons easily going up or down this staircase: if one is not very brave, one must lean on a more sure-footed person.

On arriving at the landing, under the porch preceding the entrance, the view to be enjoyed, greatly compensates the weariness one may feel : the whole plan of the temple is unrolled before the eyes, and one gets a bird's-eye view of the different places walked through since one left the road. One feels plainly that the jungle surrounds the monument from all sides, and one is conscious of the might of vegetation, that seems to be waiting for the works of men to absorb and annihilate them.

In the North-West, the Phnom Bakheng raises its green mass, and further on, in the North-East the Phnom Bok, behind which is stamped the line of the Koulen, springs up from amidst the trees.

This third and last storey is built according to the usual plan to be found everywhere in the center of Khmer temples : a sanctuary-tower surrounded by a gallery with four towers in the corners ; sometimes there are no galleries, and the towers stand up lonely. But in this case, there is not only a continuous gallery closing the central part, but the sanctuary itself is connected with the four frontages by small passages with three naves, and this constitutes four little courts as was the case for the covered yard between the first and second storey. The visitor is not so much inclined to take these small yards for basins, as he did for those of the lower storey, as real flights of steps enable you to go down into them and walk them.

As I already said, from the plan of this last storey there is no reason to think that one front was honoured more than the other ; neither do we get any intelligence on this point from the central sanctuary, as it was open on its four sides, and later on, the openings were walled by the Buddhist monks, who carved standing Buddhas in the walls. In 1908 the Southern door was opened by Commaille, hoping it would betray its secret. But the result deluded that expectation, one found some Buddhist statues and a few rare fragments of Brahmanist images. In the centre, one still finds a large and partly broken socle, on which the divinity was formerly standing ».

Like the other temples, Angkor-Vat has been visited, plundered and emptied of its wealths by the conquerors who drove the Khmers out of their capital ; there remain only for us the broken bits and the excavations left by the treasure diggers.

One must walk round the greatly lighted exterior gallery ; on one side one looks over the surrounding landscape, and on the other, through the verandah-like portico, one sees the interior of the temple. One gets sight of the corner courts and the central tower, whose profile constitutes an harmonious and mighty whole, although its base looks a bit heavy by reason of the successive frontons built up in tiers. The clearer spots of the acroteres marking the projecting storeys give to the profile of the towers a curved line, instead of the jagged line to be found in other places.

The effects of light and shade on those projections, the cornices set in tiers, the carved ornaments give a great variety to this show ; the decoration is everywhere wrought and chiselled to the utmost. However, one may notice, in the upper parts a yellowish coating showing that the tower must have been formerly gilt or painted.

According to Commaille, the central tower is 42 meters high, which, added to the height of the inferior storeys, gives a total height of 65 meters ; this is very nearly the height of the towers of Notre Dame de Paris, thatw as built at nearly the same epoch.

One may notice in the building some slight repairs, clumsily made by the bonzes that occupied the temple: first, above certain flights of steps leading down to the small hards of the corners, some round cofumns, taken from the central gallery leading to the sanctuary, on the Western side, have also been roughly walled up between the exterior pillars ; luckily, the bonzes left some openings, so that this repair is not too ugly. The devatâs which adorn the foot of the walls of the sanctuary are amongst the richest and most covered with jewels and the ornamentation of the foliages above is exquisitely delicate. The walled doors are decorated with standing up Buddhas, of rather indifferent making ; on each side, painted with a lacquered coating, are some monks saying prayers ; unluckily they are not very visible, the coating being scaled and coming off.

Besides, to see them close, one must overcome the bad smell of the bats to be found in this place.

Some wooden or stone Buddhas, tokens of the occupation of the bonzes at a probably more recent time, furnish the galleries and towers of the Northern corner.

If we leave these particulars aside and sum up the essential characteristics that distinguish Angkor-Vat temple from the other Khmer temples, we may say that this monument, in its whole, realizes on a great sùperficy, the maximum of effect to be obtained by the equilibrium of masses and a judicious distribution of the elements which compose it.

The pyramidal scheme of the temple, combined with the huge and cleverly reserved perspectives of the avenues and pieces of water, allows the architectural line to take its whole importance and shows a mastership of composition rarely equalled.

The Khmers' instinctive taste for decoration is amplified here in unusual proportions, and they have realised over nearly two square kilometers the magnificence and perfection they had proved in the former monuments built on smaller areas.

Angkor-Vat complies with the fundamental law ruling over all masterpieces a law that insists upon the possibility of reading a monument at a glance and seeing the immediate appearance of its unit of composition. On entering this temple one does not feel that impression of mystery, that slight pang one has at Bayon or at Ta Prohm for instance, where one feels lost in a maze of stones.

Some authors have wondered whether the Angkor-Vat temple had not been built on a natural hill. After several borings I feel quite sure that the different storeys were built up on an embankment held up by the laterite groundworks progressively distributing the loads on the inferior levels. On this subject, I shall point once for all that the crypts and vaults that have sometimes been spoken of, only exist in the natives' imagination. All the Angkor temples are built on a solid ground-work.

And now, in this very accessible temple, in which you may wander through at ease and without fearing to lose yourself, it is the visitor's privilege to walk according to his fancy or preferences either in the galleries or in the park that extends all round the monument.

But it will be interesting after enjoying the full view to be had from the central pathway by which one arrives, to go to the elephants' Southern gate of

the Western entrance, and follow the small path leading to the lateral flight of steps of the esplanade. Before reaching the piece of water, one finds a banian under which the view to be had of the temple is a very favourable one, with its towers set in tiers and seen in perspective.

The Southern lawn of the esplanade with its fine mangotrees giving a shade not to be disdained in this climate, offers a proper place for reverie ; there is, on one side, the file of the first storey galleries with their fine order, and on the other the exotic and charming spectacle of the neighbouring bonzes' monastery, sheltered under the bamboo tufts and the palm-trees greenery.

According to the different hours of the day, Angkor-Vat offers the witchery of varied and sometimes fairy pictures.

At sunrise, the temple appears, remote and fantastical, through a bluish haze.

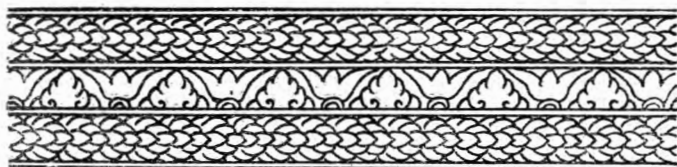
At midday its silhouette profiles itself with a somewhat dry clearness of line.

In the evening, at sunset, the whole is lit and set on fire with hues sometimes so violent, that they seem to come from an artificial lighting.

Under certain stormy skies, heavy and dark, the towers look almost livid and are intensely lit up over the purple and dark back-ground of the clouds.

Lastly, by a December moonlight, the temple swims in a milky and slightly veiled atmosphere, where shady spots put a touch of melancholy and mystery.





## CHAPTER IV

### The town of ANGKOR-THOM

#### I

I will first caution the visitor against the attribution they might be tempted to give to the monuments, according to their actual names. That name very often, is a modern one given by the natives, and picked up by the first visitors of the temples. The historical remembrance of their true destination having disappeared, some Siamese legends or traditions, most of the time groundless, have contributed to the designation of these temples. These names, I insist upon it, do not correspond to any accurate thing; therefore it would be unnecessary to look for a sacred sword at Prah Khan, a crystal statue at Takeo, or for the place where ropes were tied on the so-called towers «of tight-rope dancers». In a word the name of the temples has nothing to do with their destination.

#### *1° The gates of the city-walls.*

The royal town of Angkor-Thom, built in the 9th century (Christian era) occupies a total superficies of 9 square kilometers, excluding the hundred meters-wide moat, that surrounds it on its four sides; it is situated one kilometer and a half North of the Angkor-Vat temple.

Inside the laterite city-walls, sometimes eight meters high, an embankment made of earth brought

from another part forms the path to make rounds ; it is sufficiently wide to enable you to go comfortably round the town, either on horse-back, or on foot, and such a promenade is recommended to the tourists whom this last mode of locomotion does not rebuke ; truly, the whole turn on the top of the wall, coming back to the starting point — twelve kilometers — would be monotonous and evidently tiring, but the distance from an entrance-gate to the next is a charming excursion through the under-wood. On one side, one has the jungle spreading over the inside of the town, and on the other, the more or less ruined top of the wall, from which one overlooks the landscape beyond the ditches now dried up during a part of the year.

The city-wall is broken off in the middle of each side by four monumental gates, and a fifth supplementary one, the Victory Gate is situated 500 meters North from the Eastern gate. In days of yore one acceded to these gates by an avenue crossing over the moat and bordered on each side by a file of 54 stonegiants holding on their knees a Nāga forming a balustrade, spreading his multiple fan shaped heads. A formidable motive and creation of genius by which the Khmers rejoin the Assyrians and Egyptian sthrough the past ; it is not impossible, after all, that the winged bulls of Khorsabad and the lined up Sphinxes of Karnak had an influence through Persia and India upon the Cambodian architects. Anyhow, the Nāga motive under this shape, which is to be found only in Cambodia, is one of the mightiest conceptions the history of art has ever had to register

Unfortunately this motive has been destroyed almost everywhere through the tumbling down of its propping wall. Several giants are still visible at the Esatern gate, called the Gate of the Dead ;



they are still in their primitive state, and a repair of the tumbled fragments has been made at the Gate of Victory, where one has been able to reconstruct the general silhouette. One shall notice on one side, the gods with oval faces and almond-shaped eyes, a grave, austere and somewhat disdainful look, and on the other side the demons with the round eye, and the grinning intended to be terrible but is most of the time only comical. It is amusing to note the great variety of expressions the sculptors gave to these faces.

Those giants illustrate, in the famous scene so often reproduced on bass reliefs, the churning of the milk sea ; of course, the necessities imposed on the sculptor by the disposition of the place have forced him to divide the motive into two parts. while we find it as a whole on the lintels and the walls of the temples : the Gods are on one side, the Demons on the other and the central mountain used as a pivot has been suppressed.

The five gates are all alike, their only differences are to be found in their state of preservation ; the best preserved are the North Gate, on its southern facade, and the Gate of the Dead, in the East, in the Bayon axis, on its western facade. These are very curious pieces of architecture, even slightly bewildering by their somewhat fantastical aspect ; here we really find ourselves at the time of the last temples Angkor, of which the Bayon is the best representative. The straight line does not exist, so to speak, it is a strange mess of carved elements the aspect of which conveys an impression of exasperated romanticism.

The twenty meters high Angkor-Thom gates have elicited the admiration of all the authors writing on, the subject. The flaws to be discovered in the composition of the whole through a rational analysis

disappear before the startling grandeurs of the carved motives. Those strange three meters high faces to be found again at Bayon, conveying a sort of hallucination through their repetition, contemplate in a haughty look the visitor on his entering the town.

Between the giant masks, some gracious feminine little figures stand out up to the waist from the walls, and tricephalic elephants mounted by the God Indra between two divinities, garnish the exterior angles of the gates ; they pluck up with their trunks lotus flowers to be seen at their feet.

When entering under the vault of central pathway, a true piling up of stones, the equilibrium of which seems rather ventured, it seems that one enters a grotto; above, some wooden beams miraculously left in place, bear witness of the former existence of a ceiling hiding the bad work of the vault. The walls are irregular, surfaces are not plane, no angle is perfectly right ; everything is clumsy, hasty, as if it were cut into the rock, and this very unskilfulness perhaps, gives to the whole that so very peculiar zest. Besides, were not the decoration so corroded and obliterated, one might discover some delicious motives, some of which may be guessed still, so as to make the visitor more regretful of the disappearance of the others.

Inside, on each side of the central path-way are two small lodges, watchrooms or chapels that seem to be cut in solid rock.

One must notice that the gates of Ta Prohm and Banteai Kdei city-walls reproduce, on a smaller scale, the gates of Angkor-Thom but the Garouda takes the place of the tricephalic elephant in the upper angles, and the lateral towers have been suppressed. It will not be useless to go back to the well preserved gates of these two temples (the western



ANGKOR-THOM. — The Bayon — Seen as a whole  
(view from the Eastern terrace leading to the temple)





ANGKOR-THOM. — The Bayon — Bass-reliefs on the ground floor

gate at Ta Prohm, and for Banteai Kdei the southern gate, that is unfortunately out of the ordinary tours in order to have an accurate idea of the true aspect of the gates of Angkor-Thom, because the tympan of the fronton closing the top of the aperture of the gate on every side has fallen down and the interior of the vault is gaping.

The result gives the aspect of a high and slender aperture, completely modifying the aspect of the monument. One has a precise idea of it, from the fact that the height of the door aperture that was originally one third of the total height, is now nearly one half of it. This difference in the proportions is interesting to note as an instance of the deformations caused by ruin to the monuments. An only gaste still preserves in its place a piece of the tympan that hid the vault, that is the Gate of Victory, in the axis of the royal palace.

Once the visitor has passed under one of the five gastes of Angkor-Thom to enter the town, he finds himself immersed in a wild jungle that does not let you guess any more the ancient magnificence of the town.

The Chinese pilgrim of the XIIIth century, in his relation that gives us information on many a detail of Khmer life at the time describes the town as a much crowded one. Who would ever think of it now-a-days ? We must give trying to get the least idea of what the ancient royal town must have been, with its thatch-roofed houses, tiles being reserved, it appears, for the great mandarins' houses. I must add that this particular from the Chinese traveller Tcheou Ta Kouan seems to be contested by the great quantity of tiles, one finds everywhere, when one digs in the underground of the town.

What we know at present of the ancient Khmer capital is confined to walls, remains of foundations,

terraces or basins, and a few more or less important temples. Almost all of these are grouped together in the north of the Bayon, that splendid monument to which nothing may be architecturally compared, and that stands up in the center of the town.

## 2° *The Bayon*

This temple was first dedicated to the great Buddhist divinity Avalokiteçvara or Lokeçvara, whose cult was for a time so wide-spread in Cambodia. It was consecrated after to Çiva and used to shelter the Deva-Raja (God-King) who was the religious emblem of the royal might ; the king being considered as God's ambassador on earth.

The Bayon, at first a buddhist temple, became, shortly after its construction and even probably before its complete achievement, a brahmanist temple dedicated to Çiva, whose emblem was the linga. The central tower, abode of the divinity became the image of mount Merou, residence of the gods. These explanations are not unnecessary for a good comprehension of this great temple so curious in every part.

The first and second galleries must have been completed when the new destination given to the central tower made it necessary to raise the dimensions of it, and this, led to an unforeseen development of the subbasement. Consequently this subbasement is placed in juxtaposition quite close to the interior façades of the already built galleries whose frontons were carved with buddhist scenes. The said frontons were more or less hidden and this is why the flagstone pavement of the platform propping the central tower is ended by religious scenes from which the buddhist image has been scratched and removed.

One may see in the North-west corner of this platform, a fronton that was cleared from obstructing blocks, and that shows, as new as if the craftsman had only just completed it, a standing Lokeçvara seated between some worshippers ; the first inmate of this temple has left us there a flagrant testimony of his early occupation.

This temple of Bayon is situated at the geometrical center of the town, that should be a square, had the Khmers been better surveyors ; but the approximation they thought sufficient for their architecture is also found in the setting of their buildings. The square that ought to form the citywalls is but a quadrilateral of which the only two angles of the eastern side are right angles ; those of the western side are : obtuse for the Southern one, and acute for the Northern one. In other words the northern side is longer than the Southern one ; the Bayon, geometrical center of the quadrilateral, and intersection point of the diagonals was consequently displaced a little westwards, which explains that passing in the axis of the Southern gate in the middle of the southern city-wall, the road abuts in a lateral Eastern gallery of the Bayon, instead of abutting to the central tower.

This temple is really worth a thorough visit, it should be reached from the East side, where a vast esplanade precedes the entrance ; according to some authors two basins flank this esplanade on each side. As for me, I have not found any trace of those basins, but a very low laterite wall running outside round the galleries is deceiving and may have been taken for the ledge of a basin. This somewhat enigmatical wall must be of an epoch posterior to the monument. It is curious to remark that while the smallest sanctuaries are always closed by a wall, there was no closure for the Bayon ; by way of explanation, some have said that the Bayon, temple and centre of

the royal town, had the rampart walls of the town as enclosure.

The Bayon owes an extraordinarily picturesque aspect to the « towering faces » (these may be Lokēçvara's heads with four faces, but not Çiva's or Brahmâ's heads, as this temple was Buddhist at first) that are set up in tiers and superposed in an apparent disorder. One sees them springing from all sides and their strange smile animates the whole monument, which, true to say, depends more on the statuary's art than that of architecture. A confuse and strange mass, offering the aspect of a carved rock, standing up as a peak cut and worked by some human beings; its effect is at once disconcerting and very impressing. And the nearer one comes, the more heads are multiplied above the galleries, that seem to be entwined at random in a somewhat chaotic disorder.

If reduced to a scheme, the plan of the monument is very simple: the first exterior gallery constituting the first storey surrounds a court in the middle of which stands up the bulk of the central building where the second and third storey seem to be mixed up and mingled together for the very reasons exposed above.

The second storey including an outwardly opened gallery includes four small-yards at the corners and surrounds the subbasement of the third storey platform, that hardly lets the light pass till the inferior galleries. For this reason, the Bayon must be visited on a luminous day; when the weather is gloomy several corners of the galleries become so obscure that it would not be superfluous to have either a native torch or an electric lamp to walk along.

Externally, the first storey gallery measures 150 m. by 140 m. ; as the vault has tumbled down, it is easy to see the sequence of bass reliefs decorating the



wall in the back ground. These bass reliefs are very interesting, most of them represent familiar scenes of the epoch, and one has thus before the eyes the deeds of the Khmers of yore, in their native meaning. They have not been finished up principally in the upper parts, as according to a procedure familiar to many ancient peoples, the scenes are overlying each other, and sometimes the personages outlines are but sketched and hardly drawn with lines.

I shall chiefly insist upon the important scenes worth attention : on the contrary, shall pass I quickly over the indifferent parts only offering repetitions of scenes already seen elsewhere, for amongst the workmen who carved that long series of bass reliefs the talents were different.

We shall begin the visit of the exterior galleries from the Southern façade, that, which comes first on the way from Angkor-Vat ; we shall start from the central porch to turn eastwards to the right, and we shall walk round the monument, with the central tower on our left.

However, before leaving the southern porch projecting by a flight of steps, one must admire the motives carved in a light relief over the pillars that bore the disappeared vault. This motive repeated over and over in numerous copies in all the exterior galleries, represents two or three dancers, ap-saras, in an ornamental very slightly projecting frame. Here again, the sculptors were of unequal talents ; the best motives are generally in the corners of the axis of the entrances. Then one must raise his eyes so as to admire a stately piece of entablature, still in place, above the entrance porch ; this fragment of a frieze of ap-saras carved with much relief is a perfect realization of the motive noticed on the pillars. This graceful motive will follow us almost everywhere, and we shall find it again as pure

and perfect on the first storey running in a frieze under the windows of the chapels at the foot of the central tower.

## DESCRIPTION of the BASS RELIEFS

### *Outer Galleries*

#### SOUTHERN GALLERY — EASTERN AISLE

(from West to East)

Before reaching the first door in the wall, one must stop to examine in the lower part some pugilistic and wrestling scenes; like all the people of the far-East, the Khmers have a great taste for that sort of spectacle. The movements in this bass relief are well observed and life-like; the parades and the challenges by which the Cambodians of our time still prelude to those athletic games are very accurately reproduced here. Besides, there is a remark one shall have to make very frequently: the present Cambodian has but very little changed, and has kept the traditions of his fore-fathers, as he has kept the shapes of instruments, weapons and tools represented on the bass reliefs.

This by the way, is sufficient to prove the insanity of the argument that would differentiate the modern Khmer from the one of the glorious period.

Once the door is passed, some very curious scenes are to be seen, representations of daily works and familiar occupations of Cambodians: first, on the lower part, carpenters dressing a piece of wood, then, without any transition, some cooks preparing aliments. The whole in the open air; one must notice in the trees the animal scenes where one feels that the picture-maker has diverted himself

in variegating the episodes. On the upper part, some people in a palace eating with their fingers the food prepared down below, as the people still do in now-a-days. With no more transition, here is now a fighting scene ; some warriors with a strange headgear in the shape of an overturned flower-cup, Cham people perhaps, but almost surely enemies, since they are always represented overcome, slain and knocked-down by the other short haired warriors, defiling on the quick march. Further on, they come in touch with the other fighters, probably Khmers, and a horrible scuffle takes place.

On the inferior part, there appear some junks with oarsmen, like the ancient galleys, in which some warriors with the flower shaped helmet are preparing for the fight ; this is an evident indication that those enemies of the Khmers had come by water. Suddenly, there is a change in the scenery : in a palace that seems to have several stories, but represents in reality, according to the Khmer convention of perspective, a series of palaces one behind the other, some high dignitaries converse, play chess or take some diversion at the lower representation of gladiators, wrestlers and wild-boar fights. One of the wrestlers experiences on his adversary a famous jiu-jitsu trick. Then a new change in the scenery : nautical scenes, on the last level, that is to say, the upper part, a large Chinese fishing junk showing a curious system of pulleys securing the aft-anchor ; fishers, all round, are busy casting their nets. Below, that is to say, nearer to us, is a craft on which reigns a joyful animation, and where people dance under the orders of a seated personage with a strange headgear. In the lower part, on the bank of the river, a series of funny scenes in which the sculptor has displayed his caricatural spirit, scenes of open air market, where the discus-

sions between buyers and sellers, near their baskets are exactly reproduced. One should particularly notice the naturalness and intensity of observation of the gamblers discussing round a cock-fight.

After the second door, one still follows the bank of the river on which defiles a series of junks loaded with warriors, but here again, the interest is in the lower scenes. After a hunter lying in wait, some think they have indentified a scene where a woman is very near her time of delivrance ; then some small intimate and familiar pictures, with this scene so very frequent in the Far-East : a personage ridding another one of his lice.

The river bank becomes abounding in game ; animals of every description play their gambols on it ; a wild beast devours a man. One may ascertain the unexpected surprises of the Khmer perspective, that shows some fishes in the branches of a tree, in the midst of birds.

## EASTERN GALLERY — SOUTHERN AISLE

(from South to North).

A bass relief in the Northern wing of the corner pavillon. Represents a temple with three towers, a probable abstract of the five central ones. Commaillé sees in it a representation of Angkor-Vat. The divinity under the central tower is symbolized by the linga ; one shall notice the bronze tridents surmounting the tower tops, which give a precious indication as regards those crownings that have everywhere disappeared. One has found again a fragment of a bronze trident near the Victory Gate, and this confirms the indication given by the Bayon bass relief.

The beginning of the Eastern gallery near the

corner-pavilion displays some home scenes, in palaces, with cooks in the inferior part; the crests of the roofs are garnished with birds.

Between the two doors, warriors defile on the march; in the middle part, an ox tied up to a tree indicates perhaps a propitiatory sacrifice to obtain the victory of the army. The axle gate of that Southern wing shows a point of divergency in the motion of the troops: it is still a defiling of warriors that they shall see fighting in the Northern aisle. The army advances in good order; foot-soldiers armed with pikes and javelins escort their chiefs mounted on elephants behind them, on the left come the commissariat, convoy of victuals for the troops' supplies, amidst the slaves and servants. In those small pictures of a less solemn and more intimate order, the sculptor displays more liberty and more variety in his composition. He sets his wits to multiply the familiar gestures; one shall enjoy picking up the numerous episodes of an often very well observed naturalness marking those scenes.

## EASTERN GALLERY — NORTHERN AISLE

One gets in by the vestibule of the main entrance, where one shall notice at the foot of the pillar of the porch, on the terrace preceding the temple, acrobatic scenes, juggleries and wrestlings treated in a rather caricatural way: unfortunately, these bass reliefs already worn out become more and more faint and erased. One must also notice a delicate Devatâ's figure on the exterior Southern façade of this porch.

The wall of the gallery is decorated with a series of war pictures and slaughter scenes, where both armies are at fight; the scuffle becomes furious in

certain parts. These pictures are chiefly curious owing to the details of costumes and armaments; one should notice the half-natural half-stylised character of the fighting elephants taking a part in the action.

Even in those tragical scenes, and more particularly in the hand-to-hand fighting scenes, the sculptor has not disdained the realistic and sometimes comical side of the fighters' postures. Here do we notice on the heads of certain warriors awkward and complicated headgears, and also the multitude of accessories ensigns, standards, flags, parasols, etc., encumbering the battle-field, this probably indicating the hierarchical rank of the exhibited personages.

In the North-East corner pavilion stands a very fine round pedestal of a quite remarkable decoration and purity of lines. This pedestal, if transported in a Greek temple, would not be out of place.

## NORTHERN GALLERY — EASTERN AISLE

(from East to West)

At the Eastern end, in those parts where the wall still remains standing, one sees a pretty-well animated fighting scene: one of the fighters, routed by the enemy and followed close at the heels, takes refuge on a mountain. exceptionally, the runaway soldiers here are those with short hair, and their pursuers on the left are those we suppose to be the Khmers' enemies. This bass relief seems to have an historical character. The making of this sculpture is a bit clumsy, but the animation of the scene, the realism of the episodic details give a great zest to it; one sees a personage being hoisted on an elephant, others drinking out of gourds, etc..

Further on, the wall has almost entirely tumbled down and it becomes difficult to interpret the scenes,





ANGKOR-THOM. — Gate of the Dead  
South-West Corner

as most of the stones are missing. Some fighting scenes were probably leading to the final scene we have just seen.

## NORTHERN GALLERY — WESTERN AISLE

On crossing the central North porch, one may see a Buddha seated on a pedestal, he is certainly subsequent to the epoch when the temple was built ; the faithful still worshipping him.

Again, on the walls of the gallery, we find battle scenes where the same warriors with the overturned flower headgear are to be found, dressed in the same small vest and drawers, holding a similar shield. A whole part of this scene is uncompleted, and some others merely sketched out. However, one may notice, despite the clumsiness of execution, the qualities of life and motion which I have already pointed out in similar scenes.

Then comes a scene in the forest, where one sees an assembly of *çivâist* ascetics, seated at the lower part, while above, and merely drawn with a single line, as the bass relief is unfinished, we find horses and cavaliers very cleverly indicated. The non completion gives the sensation of a mere outline or sketch.

Further on, a series of circus games; one may ascertain that the sports that were preferred at the time : jugglery, acrobat-tricks, etc..., are just the same as those of our present circuses ; the musical instruments only, present a local character.

At last, this gallery is terminated near the corner-pavilion by the view of a palace : in the center, a personage gives orders or explanations to some other persons standing by. Below, a strange defiling of animals of all kinds, that seem to be guided by drivers, offers a few samples of the fauna of the country.



**WESTERN GALLERY — NORTHERN AISLE**

(from North to South)

Here again is a replica of the defiling of an army on the march, which offers no new particularity worth mentioning ; the same disproportion of the heads, too big for the bodies, is to be found again, even more accentuated. Then come fighting scenes ; a furious scuffle brings the fighters on a contest, and we witness some scenes worth of the Iliad, in which elephants give the exotical touch.

The central pavilion of the Western entrances includes a very fine square pedestal of the same style as that of the North-East corner, that recommends itself by the same qualities ; unfortunately it is rather deteriorated...

**WESTERN GALLERY — SOUTHERN AISLE**

Here are at first fighting scenes including elephants and offering the customary episodes already witnessed on the other fronts ; however, the warriors here are almost naked. Before reaching the second door, one sees scenes inside a palace ; on the third part, starting from the bottom, a chief seems to discuss with much animation, while on the right two severed heads are present to him, probable booty of the fight we have just witnessed. In the inferior part, we find the same bustle, expressed by a vehement gesticulation of men and women, the meeting of whom forms a rather eccentric crowd, amongst which some Brahmins may be recognized. Further on, the defiling of armed warriors is again resumed with some unachieved parts. An amusing episode takes place here of a Brahmin pursued by a tiger and climbing up a tree to escape it.

Lastly, the final part of the bass relief, before reaching the corner pavilion, provides us with a few interesting but unfortunately, very rare particulars on the building methods of the Khmers; while we may still witness the defiling of an army in the lower part, we may single out, above it, although faintly, some workmen erecting a building under the supervision of a big-bellied foreman; above this, one may see a scene, to be found again in the bass reliefs of the inner galleries and that seems to represent the planing of stones by rubbing them one against another, so as to get jointing surfaces as even as possible. This was obtained by the use of a wooden frame to which the stone was suspended with ropes, then by a come-and-go motion rubbing it over another stone fixed below. An other big-bellied foreman (perhaps still the same) a little further squeezes the arm of a workman that he has probably caught a-tripping, and in his other hand he wields a bundle of ropes, which reveals one of the means of correction that were used at that time.

## SOUTHERN GALLERY — WESTERN AISLE

(from West to East).

This part of the bass reliefs is of a slightly inferior work and displays more stiffness in the attitudes; those are war scenes and defilings of warriors similar to those we have already seen; chiefs mounted on elephants and foot-soldiers armed with lances, but neither the making nor the subjects make it worth taking a long notice of it.

After this visit of the bass reliefs of the outside gallery, one enters the inner court by one of the numerous doors, where stands the stately bulk of the central monument. In this court has existed formerly

a series of pavilions uniting the external gallery to the internal one in the axis of the lateral entrances of this last one, but they were razed, and they only can be guessed at after their traces to be found on the flagstone pavement of the court. In the S-E and N-E corners stand up two narrow buildings surmounting a very high subbasement, of the kind called libraries. In the axis of the main entrance, on the East, the external gallery is connected with the internal one by a pavilion overtopped by a tower with visages.

Some other bass reliefs are to call our attention on the wall ending the inner gallery forming the second storey; these bass reliefs are completely different from those we have just seen. Those are historical for the greater part or taken from the reality of everyday life. On the second storey, the bass reliefs are mythical and religious and represent scenes of legends : çivaït ones generally.

The second storey subbasement forms a rectangle of 70 meters by 80, in round numbers.

To look at the bass reliefs we now intend to describe, one must follow the different levels of the soil of the gallery, that is lifted up in the central part, and a little low in the lateral wings corresponding to the small inner corner yards.

As for the exterior bass reliefs, one shall start from the middle of the Southern façade, to walk to the right and turn to the East, keeping the central tower on the left.

## DESCRIPTION of the BASS RELIEFS

### *Inner Galleries*

#### SOUTHERN GALLERY — EASTERN AISLE

*Between the Central entrance and the lateral Eastern entrance. — On the left, a palace, behind*

the roofs of which some palmtrees spring up : the unoccupied throne or central bed supports different accessories or emblems under a curtain. With Commaille, we may suppose that the master and lord of this abode, that we behold on the right, standing upon an elephant, has just left his house, where he leaves his wife (right pavilion) with her servants. The rest of the army defiles underneath, accompanying its chief.

In the end, some faintly visible war-scenes where the fighters lack the animation and naturalness I have sometimes marked out in similar scenes. Before reaching the door, is to be found a series of scenes in a little obliterated houses of rather difficult identification. In the lower part, one makes out a burning hearth between two personages seated near a pond. On the right of the door a filing-off of warriors in slightly awkward attitudes and bearers of oriflammes and of a throne on a palankeen. Then some scenes in a palace, that seem to be interesting, but are unfortunately rather faint. In the middle is an empty bed supporting some attributes, which according to Commaille, indicates that the lord is absent.

Then a whole series of scenes pertaining to a pretty widely spread legend of the Far-East, or perhaps even to several ones united and melted together. The beginning is not very clear : it seems that in the inferior part one shuts up a child inside a chest, on the bank of a pond, above which, over a lotusbud, is erected a pedestal with three mouldings from which the divinity or emblem has been erased. On the pond a princess sails in a richly ornamented boat ; in the sky apsaras are flying. On the right-side panel is represented the final scene described as follows in the *Notice on the*

*Bayon* (Dufour's and Carpeaux's mission, page 19) :  
« A King, seated on his throne, receives the offering  
« of a fish that is given to him by a man wrapped  
« up in negro's cotton drawers, accompanied by a  
« similarly clothed personage, while the other assis-  
« tants wear a sort of tunic. Apparently the two  
« men are fishers amongst courtiers. In the fish's  
« stomach is a seated child. The King stretches his  
« sword and makes a gesture as if to split the back  
« of the fish. On the right the child is to be seen,  
« presented to the Queen, who holds out her arms ».

*Adjacent room to the lateral Eastern entrance.* —  
On the left a King, perhaps Yaçovarman, as some inscriptions credit him with some deeds of the kind, throws an elephant to the ground holding one of his hind-legs in his hand ; underneath a filing off of warriors with the overturned-flower shaped helmet, but having here a more developed crest. In the end, the same personage is grappling with a lion or a monster with a richly stylised mouth, amidst slaves holding fans and parasols.

*Lower gallery.* — Warriors defile before the same bed or throne occupied by different accessories covered by a curtain. Again, a palace offers the same decoration : in a lateral pavilion a Princess seated in the European way with crossed legs, dresses her hair and looks at herself in a mirror.

In the right-hand pavilion another woman smells a flower. Afterwards the defiling proceeds on, rather confusedly. At the foot of a mountain figured by the piling up of little cones squeezed against each other, Garouda standing in his usual posture, with stretched and raised up arms, springs up between the two neatly sliced halves of an enormous fish. At the top, a seated and unidentified personage ; a token of the verve of the image-

makers is to be found in the episode of the personage in the top of a cocoanut tree, plucking fruits for an other one seated at the foot of the tree ; unfortunately the lack of relieve and the grey hue of the stone make it impossible to make out clearly all the details. The filing off of warriors and elephants proceeds along, and near the end, one sees single fights between soldiers and between two chiefs : both of these have seized with one hand their adversary's leg and are consequently in a rather uncomfortable posture. Commaille remarks that « the end of the fight is still uncertain » as the parasol handles on either side are still unbroken, while the contrary fact would be a token of the defeat for one of the parties.

## EASTERN GALLERY — Southern AISLE

(from South to North).

*Lower gallery.* — Army defiling with elephants ; soldiers wear the upturned-flower-shaped helmet. In the lower part, one remarks between two rearing horses, the left one presenting real qualities of drawing, two personages gesticulating with sticks ; the general composition is rather weak.

On the right of the door, a scene in a palace : a princess delicately raises a ring before her chest.

*Room adjacent to the southern lateral entrance.* — At the end, some Brahmins pour out a liquid over a brazier raised up on a pyramidal socle.

On the right, a King, in a palace, gives orders amidst ascetics : one of these seems to cut in tiny pieces an indefinable object. Beneath, rural scenes

on a mountain, where ascetics and animals are again to be seen. In the bottom, on the right, a laying-in-wait hunter wearing a stag's head. Is this to be taken as a form of the magical operation by which a sham representation attracts the coveted actual object?

*Between the Southern lateral entrance and the main entrance.* — On the left, a scene in a palace, the central personage seems to have been knocked-down (he may have been taken for a Buddha, on account of his posture!) Servants, on the lower part gesticulate or bustle.

In the back ground, a King on a throne, probably set in the open air, in front of a palace, holds a handkerchief in one hand and gives an indication with the other. On the middle part, dancing-girls between musicians and time-beaters. In the extreme right end, an ascetic holding a screen descends a staircase.

On the right, a mountain inhabited by ascets, seated and reading satras (Cambodian books made of palm leaves). On the right, a dancer holds a necklace in his hand. The lower parts are occupied by scenes where animals gambol in the forest.

## EASTERN GALLERY — NORTHERN AISLE

*Between the main entrance and the lateral Northern entrance.* — On the left, a King in his palace, amidst his wives holding fans or objects of different sorts. One knows that, even in our days, the intimate service of a king is made by women. On each side, queens are to be seen on resting beds, surrounded by their waiting-maids, and above apsaras flying in the air.

Beneath, that is to say in front of the palace, on a terrace bordered by a balustrade of nâgas, ballet dancers go through evolutions to divert the King and his spouses. On the left are instrumentists, amongst whom, the harpist seems to have the direction of the orchestra, and on the right are the clappers and time-beaters still to be seen now-a-days rhythming the time of royal ballets.

In the inferior part, personages faintly carved are seated in front of small enigmatical pyramids.

In the end, on the right of a tévada in a niche, we find again that King we already met on the southern façade and that has been identified as King Yaçovarman because of the violent exercises in which he seems to specialize himself. Here we see him in a new trick, his struggle with a serpent boa. Beneath, spectators seated in a file show their admiration with various gestures, some of them seem to applaud. In the lower part, the guards ranged in good order and armed with lances probably ensures the order.

On the right of this scene, the same King is seated in his palace, with the sacred sword in his hand, giving orders. In this panel, one may remark a stone that may be removed, and that is used to block the evacuation opening of the lower kennel stones.

On the right, in a palace, a monarch, probably the same one seated and seen in profile, seems to grant an audience; on the right is a personage half lying under a lateral pavilion; some women hold his legs and an ascetic is near him. In the present absence of precise identification of this scene, let us divert ourselves by the sight on the lower part, of the amusing postures of the unhappy prisoners or wounded men transported by some soldiers, while



some Brahmanist ascetic are seated under canopies of a luxurious architecture. The lower part, of a slightly neglected work as it is generally the case, exhibits fighting scenes.

*Room adjacent to the lateral Northern entrance.* — The scene on the left has been diversely interpreted, and even now people have not yet agreed about it. The central woman is probably a statue that one has not been able to identify : soldiers are trying different ways to pull it down and destroy it, hammering it with blocks and axes, drawing it with cables pulled by elephants, putting a brazier under it, etc... It is hard to conceive in a temple the representation of as sacrilegious mutilation of a goddess's statue, but as the statue in the end seems to be intact after standing that test, the representation of this act of vandalism may be a token of its invulnerability and consequently of the might of the divinity it represents.

In the end, the scene is scarcely clearer : there are two boats on a pond exceedingly abounding in fish, divers seem to be looking for something, and harpooners in the boats aim at an object one cannot make out. The interpretation of that scene is complicated again by the presence in the center of a throne, the emblem of which has been knocked down. Down below, on each side, staircases indicate that we are viewing a basin with steps some ascetics witness the scene from the bank.

Down a few steps, one sees Çiva with his trident, seated on a throne on the brim of a pool swarming with animals of different descriptions. In front of him, stretched flat on the ground, an adorer implores him, amongst some other kneeling worshippers ; these last ones are of a lesser rank, as the sculptor has made them smaller.

*Lower gallery.* — On the right of the door, the defiling of an army, with elephants, horses, people bearing precious caskets or litters; as usual, the time is beaten on gong by a personage; it should be noticed that this part is always given to some comic actor or to a dwarf.

At the North end, three princesses are carried in hammocks, the poles of which are upturned in the shape of nâgas' heads, then a chariot whose three wheels do not rest on the ground, and that is carried by men; the weight of this chariot on which is erected quite an architecture sufficient to lodge three persons very well at ease, must have been considerable. Symbolism wanted the King, after the fashion of Gods, to own a flying chariot; this explains the bird's heads to be seen between the wheels, and that effectively support the chariot, as M. Parmentier explains it; the whole must have been very heavy. Bearers would probably have done very well without such a symbolism.

## NORTHERN GALLERY — EASTERN AISLE

(from East to West.)

*Lower gallery.* — A scene in a palace, where the central pavilion shelters a king in a very natural posture, contrasting with the usual solemnity of such personages; one hand resting on the sword, he makes a gesture towards some servants on the right; these last ones lay one hand on their chest as a token of respect; on the left, some ballet girls dance to the sound of an orchestra. Then the same King gets ready to mount into a chariot, still empty and provided with false wheels, as it is borne by men like the one we have seen previously. Beneath, one

should notice the naturalness of the two oxen that are being put to a cart, the roof of which although richer is like that of the present carts.

Then we have the view of the empty palace, the monarch being absent and replaced on his resting couch by his attributes. One might admit with Commaillie that the master of the house is the personage seated close by on a folding stool, but the disproportion in height between the palace and this personage seems really exaggerated.

Then again an army marching past, with elephants, footsoldiers and gong beaters; the caricatural comic effect of certain heads is perhaps due to the sculptor's inability. One should notice the very diverse tones taken by the sandstone in this bass relief, this proves that builders used to take the stones a little at random, without caring for their origin. With the external wall of the Terrace of the leperous King we shall be led to make the same remark

After a Çiva seated on a throne and blessing some adorers, amongst whom is a high ranked prince, according to the number of his parasols, we find a palace, the central throne of which is empty and the lateral pavilions shelter Vishnou and Lakshmi. This palace appears to be only inhabited by ascetics wearing the Brahmin string of beads in a very ostensible way; behind the palace, at the back, are some cocoatrees laden with fruits.

*Room adjacent to the lateral Eastern entrance. —*  
A defiling very feebly carved in.

*Between the lateral Eastern entrance and the main entrance. —* On the left, a scene in a palace: one shall note the peculiar head-gear of the central personage in the interior part.

On the back ground several scenes, rather erased, amongst which one shall notice a palace that seems

to rest over some birds. Râvana, the thousand armed and ten headed giant, is buttressed under the mountain he wishes to shake and over which Çiva is seated, a motive frequently reproduced at Angkor. Then come some hunting scenes at the feet of mountains where reside some ascetics in grottos. Lastly, a rich edifice shelters in its middle a richly ornamented canopy over a subbasement with steps, that looks like the incineration pavilions still used in Cambodia. This comparing is confirmed by the funeral urn to be seen at the bottom, on the left. Offerings of all sorts are brought by servants.

On the right, Çiva on the ox Nandin holds his spouse Pârvati on his knees ; on the left, under a lateral pavilion, one sees the King of the Nâgas at prayers ; it is curious to notice that he has not the human head to be seen everywhere else. Beneath, some ballet girls dance at the sound of an orchestra.

## NORTHERN GALLERY — WESTERN AISLE

*Between the main entrance and the lateral Western entrance.* — On the left, Çiva mounted on Nandi.

In the back ground, amongst other erased scenes, one may notice a mountain on which Çiva, his trident in hand, is seated and where animals and personages are swarming. At the foot of the mountain, on the left, an archer, a knee on the ground, lets fly an arrow at him. This is the legend of Kâma, god of love defying Çiva and reduced by him to ashes ; a scene already witnessed at Angkor-Vat. Then an other mountain on which, in the center, is a princess standing under a small pavilion between an ascetic and a prince. The chameleon one may see above the door has made it possible to identify this scene, that is relevant to a Cambo-

dian tale : Râvana the giant changing himself into a chameleon, so as to obtain the magical word giving admission in the harem of the god Indra.

On the right, in a palace, Çiva designated by his mount the ox Nandin is surrounded by adorers.

*Room adjacent to the lateral Western entrance.*

On the left, Çiva, on a mountain between Brahmâ with his four faces and Vishnou.

In the back ground, Çiva with his ten arms, still between Brahmâ and Vishnou, dances the famous Tândava dance, a motive so popular in India. One must admit that in this piece, the Khmer sculptor has been inferior to his Indian fellow-maker, and that he has very poorly expressed that wild dance of the God, that ought to rythm the universe and spurn on the creative energy of the worlds.

*Lower gallery.* — A nautical scene : three junks with very richly carved ends in the shape of monsters heads, like those one may see in front of the Royal Palace at Phnom-Penh. On the left, in charmingly natural postures, are personages wearing the *overturned* flower headgear : in the middle and on the right, others more quiet have close shaven hair and the central personage holds the çivaïst trident.

Towards the Western end the bass-relief continues rather confusedly without offering any remarkable particularity : one must however notice on each side of a closed palace, standing keepers armed with clubs.

## WEASTERN GALLERY — NORTHERN AISLE

(from North to South).

*Lower gallery.* — Scene of the churning of the milk sea. The back wall hass partly fallen down

and there is nothing left, so to say, of the gallery itself ; this is the more regrettable as we have here one of the most curious and beautiful pieces of sculpture of the Bayon. One first sees the chief of the demons' army wearing the flower shaped helmet. The demons' chief is mounted on one of those carts with spoked wheels on which is a light platform with a balustrade showing how far the Khmers had developed the wheelwright's work : he brandishes a boar-spear and a shield in the usual theatrical posture of chiefs. The cart is driven by some Cerberus-like men, whose heads constitute a very remarkable decorative motive. The attitude of the warriors at the foot of the panel is amusing and the whole forms a most animated group.

Before reaching the fallen part of the wall, one sees the body of Vâsouki, the snake, coiled round a central pivot used for the churning of the sea : a monkey, perhaps Hanouman, holds the serpents' tail. One knows that the Gods were on one side and the demons on the other ; the monkeys were the Gods' allies. Here the part reserved to the Gods has much suffered, but the first one, still visible near the pivot, suffices to show that Commaille's supposition about this bass-relief on which he only sees asouras (demons) is unfounded. This pivot is in the shape of a column ended by a lotus-shaped capital and rests on the body of Vishnou metamorphosed into a turtle. This God is also represented, as he is supposed to be ubiquitary, surrounding the middle of the pivot with his arms. By the sides of him, are the different things the churning has brought out of the water : animals, a horse, an elephant. On the serpent's body, the bottle of ambrosia is very apparently visible, that liquor giving immortality, and so ardently coveted by all. On both sides of the

pivot, discs indicate the sun and moon, and apsaras take their flight in the air from all sides.

On the right, demons pull on the other half of the snake. It is interesting to compare this bass relief with that of Angkor-Vat representing the same scene.

A series of Brahmins with tufted chins, praying or making offerings complete this scene.

On the right of the small door formerly opening in the wall, is represented a palace in front of which an archer with coiled hair lets fly an arrow.

*Adjacent room to the lateral Northern entrance.* At the back, again an archer who seems glorifying in the victory he has won, besides another one who tries with hand and foot the strength of his bow. Beneath, are two files of brahmins.

On the right. From this rather intricate scene, we shall only retain a palace surmounted by a tower on which is represented an incinerating pavilion similar to that we have already seen on the Northern façade.

*Between the lateral Northern entrance and the central entrance.* — On the left, a filing of warriors, horsemen and foot-soldiers with the traditional gong-beater for beating the time however this last one has not been able to inspire the sculptor, as the postures are stiff and dead-like.

At the back the marching past of horsemen led by a chief who, strange to say, is not standing but seated in his chariot; a few horses' gaits are well observed.

The same scene is repeated on the right of the back door.

## WESTERN GALLERY — SOUTHERN AISLE

*Between the central entrance and the lateral Southern entrance.* — On the left at the bottom, several

ascetic meditate in grottos, while some others gambol on the banks of a pond ; this rather deteriorated scene is amusing by some details, a swimmer amid lotus, a roe that seems to fly, a bird holding a fish in its beak. Above, a scene in a palace.

The back ground, near a very worn out bass relief, is a naval scene. On the left of the door, the unusual posture of the devatâ (tévada) with crossed feet, is to be noticed. On the right of the door, interrupting the bass-relief showing Vishnou standing amongst worshippers, some wearing a strange head-gear, is a cavity corresponding with inner canalizations ending at this place ; the evacuation gutter may be traced out on the flag stones.

On the right, in the middle part, is to be seen the famous scene of the building-yard, a replica of which has already been met on the exterior bass reliefs of this very façade. One finds again here, the foreman directing the work, some coolies pulling blocks of stones with a cable, and others working the levers used to give a come-and-go motion to the stones, so as to polish their surface, and get that precision of jointing so great in certain monuments. One sees the way by which wooden pegs, driven into the stone holes, were used to remove it, and this gives an explanation of the numerous holes that perplex so many visitors. This scene represents the built of a temple consecrated to Vishnou whose statue has just been erected.

*Room adjacent to the lateral Southern entrance. —*

On the left, scenes in the open air show us women diverting themselves near a flowered pond. Some swim, some others dress their hair ; some friends get apart under the grove. Above, a fight in which an ascetic illtreats a half thrown down personage ; besides a woman seems to be held as a prisoner,



while some other personages turn away with horror from that scene of violence.

At the back, dancing scenes in a palace, though the relievo is rather erased, the chords of the musician's harp are plainly visible.

*Lower gallery.* — On the right of the door, fighting scenes on elephants, with foot-soldiers and ensign-bearers. The middle of the fight is occupied by Vishnou mounted on Garouda ; the warriors on both sides are wearing the flower-shaped helmet. In the extreme corner, near the South-West pavilion are women in a palace round an empty throne garnished with some accessories. Underneath, some warriors are seated in a file. Inside the corner-pavilion, one must notice, on the left of a door opening on the Southern gallery, an elephant merely indicated by strokes, and yet of a great steadiness of hand.

## SOUTHERN GALLERY — WESTERN AISLE

(from West to East.)

*Lower gallery.* — A scene in a palace : the lord, amidst his servants gives his orders. The well indicated eye-ball gives a rather animated expression to his physiognomy. Beneath, a very animated scene in which servants bustle and make preparations. On the right, a staircase leads outside. Perhaps this is the starting off for a distant expedition. We see again the elegant cart with the spoked wheels and roof already met elsewhere, and that is a part of every official train. The aim of this voyage, no doubt, is a pilgrimage to bring offerings to the God Vishnou, who stands dressed in a skirt on an altar in a pavilion ; the giver is prostrated flat on his face, at the God's feet. In front of him is a little basin where one descends by steps. Then some curious scenes where

ascetics sheltered under the foliage are in the company of various animals frolicking on all sides; the merry note is given by an ascetic pursued by a tiger. A statue of Çiva, standing under an arc, terminates that scene.

In front of a palace, whose central pavilion is apparently inhabited by an ascetic, some dancing girls are balanced on lotus stalks, probably in the middle of the water, as boats are to be seen on each side.

Then a temple or a palace entirely closed, at the foot of a mountain where a tiger devours a man; the rest is not very clear and partly erased

*Between the lateral Western entrance and the main entrance.* — On the left, a laughing dwarf-like Çiva, standing trident in hand, in a palace amongst his followers, gazes on the ballet-girls of the lower part; beside them are musicians and time-beaters.

In the background Çiva standing on a large lotus flower receives the homage of a crowd of worshippers. This panel without a great interest is of a rather weak work.

On the right, a half-erased scene in a palace: a personage is lying in the center; the head alone is hardly visible, but his state of health seems to alarm the personage seated at his bed-side.

After wandering through the first two galleries of the monument, the tourist has to resume his visit, by going up the upper terrace to see the third and last storey at the level of the foot of the central tower. If the visitor has arrived in front of one of the Northern or Southern façades, he can use one of the axial staircases, the steps of which have been altered on one third of their width so as to make the ascent easier.

One should avoid to use the Eastern or Western façade staircases, their worn out stairs offering a real danger for persons whose feet are unsteady. Moreover, I think this an opportunity to draw the tourists' attention on the precautions to be taken when visiting the Bayon, as its plane is a bit disconcerting and may reveal disagreeable surprises, such as unlevelled floors, or flagstones protruding over the emptiness of the inferior storeys, etc .. To look at one's feet is then elementarily prudent, and I recommend to do so, the more if high grasses have invaded the monument.

If the visitor has entered the Bayon through the main entrances in the East, he may go along the little second storey gallery, that extends at the end of the lateral Northern entrance-porch ; without fearing the semi darkness that prevails in that place, he may stop under a gaping door he is to find on his left. In case he has a torch, an electric pocket-lamp, or even if he may light up a piece of paper, he will penetrate into a narrow vestibule and bend over an excavation, a sort of well about ten meters deep ; a balustrade made of cement permits to approach safely. Water comes up in the bottom of this well the side of which is 1m60 high, either through underground canalisations, or through leakages of the masonry. One should notice, moreover that, in a general way, drainage has been rationally provided for, inside the different yards of the Bayon, and canalisations either in the open, or through the masonry are to be seen almost everywhere. On the Northern exterior basement, somewhat to the East of the central staircase, there exists a drainage orifice : it is strangely carved into the shape of an animal.

After the cistern, the visitor shall go on his way,

along the wall of the subbasement of the upper storey, that protrudes very little over the second storey gallery; walking from East to West, he shall reach the foot of the Northern flight of steps, by which he shall go back to the third storey platform. The sight of heads on the towers, multiplied at varied distances and height, is a spectacle unique in the world, to which no other monument might be compared. According to the light, these heads take various expressions, made more different still through the wear of the stones or the multiple breakings. It is difficult to account exactly for those heads, as several lowers have partially disappeared, and the central tower itself leaving a doubt standing about it; one may approximately estimate their number to one hundred and sixty. The height of the visages, diadem included, varies from 1 m. 75 to 2 m. 40.

Lotus crowns terminated those towers, with a round and conical pointed stone, in which was to fit a bronze motive. The stately caryatid-like garouda motive drawn itself up in a stately flight at the base of the visages, in the corner, on each side of the frontons towering over the façades; unfortunately, those motives are either maimed or missing. It has been possible to restore a single one almost entirely at the East of the little chapel, in the North-Eastern corner at the foot of the main tower.

After getting that general impression, one ought to stop at the thousand details of the sculptures worth of attention, for the Bayon is the temple of sculpture. What number of delicate motives are chiselled over the walls: mixed twine, tympana of frontons, graceful feminine figures and tévadas who welcome you with a smile, offering flowers with a graceful gesture, at every storey or projection of the walls! One shall particularly notice under the small windows,

at the foot of the central tower, a frieze of dancing apsaras, and the two tevodas framed under an arch-shaped niche, on each side of the main entrance of the sanctuary. That entrance is made of a series of little chapels giving access to the Holy of Hollies. The bulk of the central tower looks somewhat mysterious, owing to its unprecise outline ; according to Commaille its height is 45 meters above the Angkor-Thom ground. Exceptionnally in the Khmer architecture, it is a round, or more exactly oval tower, the foot bulk of which is externally pierced of cells, making a series of thirent chapels, every one proceded by a tiny porch.

A narrow lobby surrounds the central cell except on the side of the Eastern façade, wherefrom the main access is to be got.

Like all the other Khmer temples, whatever their importance may be, the interior of the sanctuary is empty and completely free of decoration. There is no sculpture to be seen in it, the walls have been left plain and its aspect is that of a high chimney in which bats play their gambols.

The central tower itself is flanked with towers with faces, surmounting the lateral chapels; the summit of the tower itself, perhaps was or should have been ornamented with visages, as, it is possible, the crowning has not been terminated.

The tower is hollow inside, and no staircase makes it possible to ascend it; nevertheless, the Khmers who have always simulated storeys outwardly, have indicated here windows standing out of the central bulk, and one may believe that loggias were accessible up there.

After being well impregnated with the general view of the platform of the third storey, the visitor shall come down by the Northern or Southern staircase, to wander into the narrow galleries of the second storey; according to the different hours, he will enjoy luminous effects sometimes striking, in the mystery of shady corners where fragments of architecture or sculpture are revealed, laterally or perpendicularly lighted. He will go down to the lower small yards in the corner of that storey, and there, lifting up his eyes, he shall again see the towers under a new aspect.

I recommend, in the South-Eastern corner of the lower gallery, the seated Buddha, rather poorly made but which takes a considerable value from its situation and lighting.

This chaotic and disconcerting Bayon, as it is, is a strange monument. It makes such an impression upon you, that, haunted by the unforeseen and the newness of the spectacle it offers, you forget to see the building blunders, vertical overlaid jointings causing the towers to open in slices like a cake, lines of mouldings irregularly drawn sloping or unequal wall surfaces. But such is the splendour emitted by the decoration, that the mistakes of the architect in the implantation of the central bulk that blocks up the galleries of the second storey and the building bad works remain unnoticed.

And whatever the time may be when one wanders through it, or if one is lucky enough to be there at full-moon time, one experiences the feeling of visiting a temple belonging to another world, built

by individuals completely foreign to us and whose conceptions are opposite to ours. One may imagine

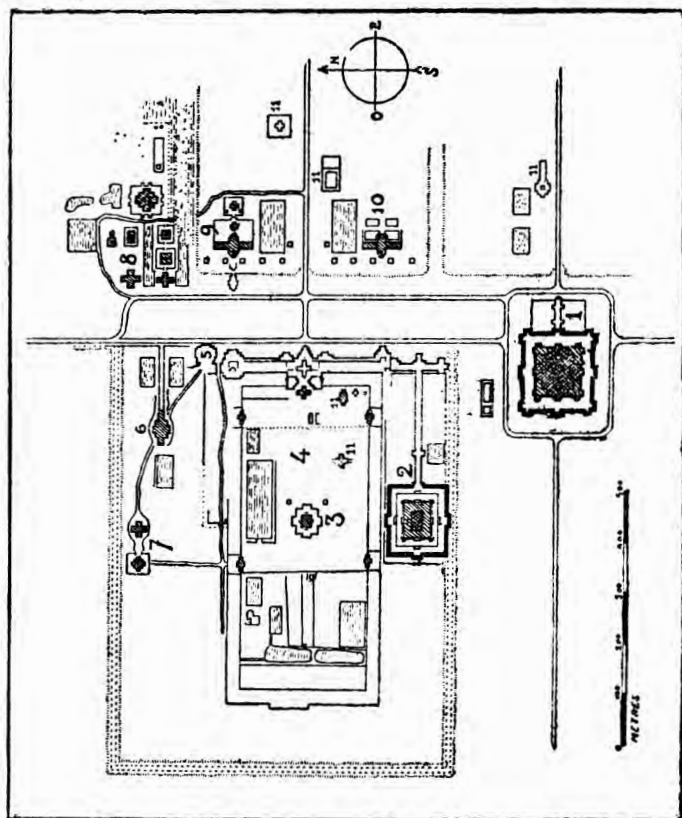


FIG. 4. — Central plan of Angkor Thom town.

1. Bayon — 2. Baphuon — 3. Phimeanakas — 4. Royal Palace — 5. Leperous King's terrace — 6. Tep Pranam — 7. Prah Palilay — 8. Prah Pithu — 9. North Khleang — 10. South Khleang — 11. Buddhist terraces.





PL. IX

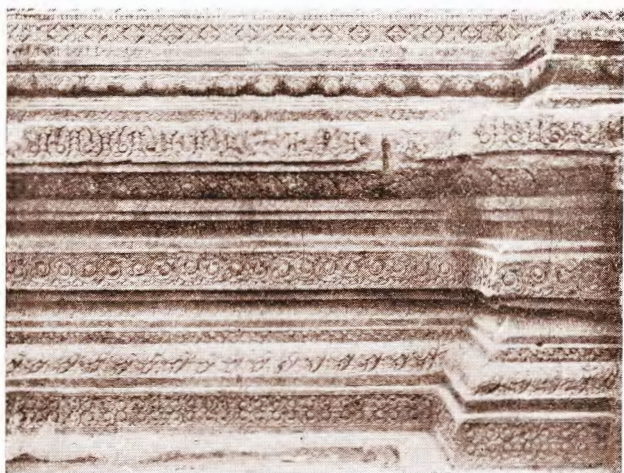
ANGKOR-THOM. — Baphuon — Seen as a whole



PL. X



Vestiges of a basin at Angkor-Thom  
North of the Royal Palace



Basement of the Khléangs (North of Angkor-Thom)

having come back to the fabulous times of the legend, when the God Indra, for his son married to the daughter of the nagas' king, had a palace built, similar to that he dwelt in, in his heavenly abode.

## BAPHUON

The principal monuments of the town of Angkor-Thom are distributed on each side of an immense square, the main axis of which coincides at the same time with the Victory Gate and the center of the terrace decorated with elephants, on bass-reliefs, that precedes the Royal Palace. This square, measuring 550 meters by 200, must have probably been used for processions, games, cavalcades, some idea of which we may still have from certain bass-reliefs ; the King and his court were present, under pavilions surmounting the already mentioned Elephants' Terrace.

On the South of the Royal Palace, and lying North-West of the Bayon, is the temple of Baphuon, the mouldering state of which only reveals a subbasement, very important besides, in the shape of a pyramid with three storeys, on which the main sanctuary was erected.

Speaking of this place, Tcheou-Ta-Kouan mentions a « copper tower » that would have been even higher than the Bayon. I think we must understand by this a light frame-work, covered with a metall tressing or more simply gilt, as the debris has proved that a stone tower was out of the question.

In any case, if the central sanctuary was in proportion with the other still visible parts of the monument, the whole must have been particularly imposing, as the sculptured decoration of the Baphuon is of a great delicacy, and its architectural lines are very pure.

Unfortunately, from the technical point of view, this temple is one of the most badly built that exist; the mistakes in construction are abundant and the interior bulk is only made of earth heaped up, insufficiently retained by a supporting wall, that as given way in several places. This is how the whole North-West corner has fallen down.

Furthermore, at that time of building, (second half of Xth or beginning of the XIth century), an ill-advised innovation was the introduction of wooden-beams to support the masonry above the openings, and that led to the destruction of many parts. Some instances of this are to be seen at the windows of the small gallery of the second storey. In a few cases, however, the wood so fitted in, has lasted up to our days, and one may see on the first storey (central vestibule of the Eastern entrance pavilion) at the Northern lower door, some pieces of wood still in their places. Coming from the Royal Palace, one accedes to the Baphuon by monumental entrances, very important ones, judging from the foot of the walls still erected, but almost completely demolished, and that do not let you guess any more their silhouette of yore. Three pavilions were to compound those entrances; that of the center, preceded by a porch, gives access, on the side opposite to the road, to a narrow foot-bridge stoneflagged over elegant round columns, between two sham basins, like thosen we imagine on each side of the main entrance. In the Bayon that foot-bridge over columns, 200 meters long, was subsequently concealed under an earth embankment maintained between two lateral walls very clumsily constructed. It has been disengaged in two places and the top of the columns has been laid bare so that one may realize its ancient disposal. It is interrupted, before reaching the temple itself by an

edifice on a cruciform plan, a few walls of which only remain standing. Its Southern porch opened on a real little basin with masonry steps, measuring 28 meters by 37.

The first storey of the Baphuon constitutes a basement 4 meters high, measuring 120 meters by 100. It supported a gallery interrupted by axial entrance pavilions ; only the latter have been left, for the gallery has been demolished by the monks, in a probably recent epoch, to pile up its stones on the subbasement of the second storey, on the Western side ; they made with those stones an immense statue of a sleeping Buddha, that has merely been sketched and whose head has been outlined.

This temple of Baphuon ill treated by Man and Nature, must have been of very elegant proportions and it still displays some very interesting decorative motives. It stands out of the Angkor group by an ornamentation in the shape of overlaid squares containing heads of animals some of which are very remarkable in execution and may be seen at the entrances to the first storey. I call attention to the delicate little figures of Tevadas mixed up with scenes where animals stand face to face on the Northern façade of the Southern entrance pavilion. It is indeed the typical characteristic of Baphuon to show a considerable number of animals, mainly quadrupeds in its bass-reliefs.

The second storey, the basement wall of which forms two ledges 4 m. 30 and 4 m. 30 high, is accessible by the four axial staircases; that of the South has been provided with intermediate steps so as to avoid too high steps. The stairs are particularly high; in this edifice the added concrete steps only reduce the height of strides if one puts alternately one foot

on one of the old sandstone steps, and the other on the new cement ones.

The small gallery of the second storey, to which I have already alluded, with reference to the beams contained in the masonry, is interrupted by towers of the corners and in the axis.

One should stop in front of the bass-reliefs that decorate the axial pavilions in horizontal rows.

### BASS-RELIEFS on the Second Storey

I shall start from the South as this is the side from which one should ascend, and I shall only point out the principal ones.

### PAVILION AT THE SOUTHERN ENTRANCE

*Southern façade. — Western Aisle. —* Scenes of the God Krishna's childhood. All these religious or legendary representations are mixed up with details borrowed from daily life ; we may thus see personages killing birds with an aircane, as Cambodians do now-a-days. One notices scenes of Krishna's childhood and some bulls with human heads; at the bottom, on the left the slaughter of children is represented, then Krishna cutting the six-headed Nâga into two parts, between two flights of steps surmounted with bulls.

*Same façade. — Eastern Aisle. —* Various fighting and wrestling scenes: ascetics against wildboars, warriors against monsters. An ascetic seated under a tree holds to his bosom a severed head pierced by an arrow.

*Northern façade. — Eastern Aisle. —* Scenes from the Râmâyana. Fights of monkeys, allies of Râma,

against the demons to be recognized by their round eyes and woolly hair. On top, Sîtâ in the Asoka grove, watched by two female demons, received the visit of Hanouman, the monkey whom her husband Râma has sent her. This scene is to be found again in the Northern pavilion. At the bottom are familiar scenes: an ascetic churns butter in a jar; another one, sick, vomits between two colleagues attending him. Then two bulls are separated by two men. Near the central flight of steps are scenes of Vishnu.

*Same façade. — Western Aisle. —* Human and animal fights and various scenes in the forest.

## PAVILION AT THE EASTERN ENTRANCE

*Eastern façade — Southern Aisle. —* Scenes from the Râmâyana: According to M. Finot, « the two « upper panels represent Râma, and Sîtâ, side by « side amongst the trees. The third seems to be « Sîtâ's ordeal. The Queen ascends the brazier, her « hands clasped over her head. On her right is « Agni who will give her back to her husband « after bearing witness to her purity. Mahesvara « mounted on a bull and followed by his train « is present at the scene. Beneath, we see husband « and wife reunited ».

At the bottom, an intimate scene displays a woman being shampooed, and another one having her hair dressed.

Then come wrestling scenes, where sometimes animals are engaged.

At last, a scene borrowed of the Mahâbhârata show us Çiva as a hunter putting the hero Arjouna to the test in his retreat. From bottom to top, one

can see arrows all joined in one and let fly together on the wild boar by the hero and the God; the struggle between those two personages, the God having had himself identified, the worshipping of the latter by Arjouna.

*Same façade. — Northern Aisle. —* Warlike episode from the Mahâbhârata: the hero pierced with arrows, falling from his chariot, and then we find again lying down, Bhîsma, general in chief of the Kauravas' army. At the bottom, soldiers play various musical instruments. On the projecting porch, an amusing scene is to be noticed: a person is undressing a woman, by unrolling her sarong.

*Western façade — Northern Aisle. —* In the lower part, some people capture a wild elephant, tying one of its legs, between two tame elephants.

Above, some ascetics gathered under trees indulge in varied occupations; a woman, on the left, is hit by an arrow, shot at her breast.

*Same façade. — Southern Aisle. —* Scenes of fighting or animal taming. Some details of simple execution bear witness of the sculptor's clumsiness: for instance the bull with the front of its head, while its mouth and two eyes are viewed from profile. Above are some ascetics, one of whom caresses his tuft with a perfectly natural gesture, and some archers gesticulating with animation. On the left is a woman seated between two executioners ready to behead her.

## PAVILION AT THE NORTHERN ENTRANCE

*Northern façade. — Eastern Aisle. —* Scenes from the Râmâyana. The upper panel is described as follows by M. Finot: « Râvana, standing in his chariot » is fighting Râma with arrows. The hero, carried by





ANGKOR-THOM. — The Royal Terrace, or Terrace of Elephants





ANGKOR THOM — Mural decorations along walls within underground hidden passage leading from Terrace of Elephants to the Terrace of the Leper King.

« Hanouman, rests his left foot on the neck and the right one on the tail of the quarellous monkey, who takes part in the fight, wringing the neck of one of the human-headed horses put to the enemy's chariot ». The fight is hot between the Rākshasa-chief, Rāvana, with his thousand heads and twenty arms, and Hanouman, for, in the lower part, the last named has jumped into Rāvana's chariot and is preparing to play him some ugly trick. It is to be noticed that this chariot is drawn by human-faced monsters. At the foot, Râma is getting ready to shoot the arrow that will disable his enemy.

Some other Râmâyana scenes are to be found again : on the top fights between monkeys and Rākshasas ; then, in the middle, according to M. Finot : « Sitâ a prisoner in Rāvana's palace is seated in the Asoka grove. On the left are to be seen the Rākshasis who watch her ; on the right, Hanouman, who after a long search has just discovered her and brought her news of her husband ». The jewel the monkey holds in is hand is the ring Sitâ has just entrusted him with, so as to be able to prove the success of his mission by an undeniable sign. Underneath one sees Rāvana on his chariot drawn by human headed horses shooting a hail of arrows.

*Same façade. — Western Aisle. —* Above, are two faced elephants led by their cornac, then a scene of churning of a jar by an ascetic. Underneath is the episode of the Râmâyana where Râma and Lakshmana come to conclude an alliance with Sugrîva kneeling under a tree, against the King of monkeys Valîna that has dethroned him. Underneath is the fight so frequent in the Khmer iconography of the two monkeys Sugrîva and Valîna, that ends by the death of the last one.

Against the porch, on the left, some scenes from the Râmâyana are seen above one another : one should start from the lower part to read that legend which M. Finot identifies as follows :

« This is an incident of the fights of Lanka... one  
 « of Râvana's sons, expert in witchcraft, shoots at  
 « Râma and at Lakshmana some arrows, changing  
 « into serpents that get coiled round both princes,  
 « who are pulled down to the ground, where they  
 « lay still, surrounded by their partisans. (Second  
 « panel starting from the bottom). One of these thinks  
 « of sending monkeys to fetch from the sea of milk the  
 « marvellous plants that give life again. But, there  
 « appears just then, in the sky, a sort of stormy  
 « cloud: this is Garouda coming on hasty wings  
 « (upper panel). The terrified snakes scamper away,  
 « letting both heroes free, and Garouda heals them  
 « at once, by touching their wounds ». Garouda,  
 armless, is seen conversing with the two delivered  
 and healed princes. Above, a place supported by a  
 flock of geese (hamsas) probably represents the chariot  
 Poushpaka, already seen at Angkor-Vat (North-West  
 corner) in which Râma, after his victory, goes back to  
 Ayodhyâ with all his retainers ».

*Southern façade. — Western Aisle.* — Scenes of fights and gladiators, where animals sometimes take part in the struggle. In a corner, on the right, Sita is seen for the third time in the Asoka grove.

*Same façade. — Eastern Aisle.* — Râmâyana (?) scenes ; two rearing horses stand face to face, on the right ; under their feet is a disproportionate hare.

## PAVILION AT THE WESTERN ENTRANCE

*Western façade. — Northern Aisle.* — Monkeys and warriors fighting ; various scenes of warfare.

*Same façade. — Southern Aisle.* — An archer aims at a curly headed demon. A warrior jumps on to his enemy's chariot and pulls him down by his hair, ready to kill him. At the foot are musicians ; on the left, a personage seems to brandish an elephant he holds by a leg. By the side, one can see, on a socle, Çiva giving some weapons to Arjouna.

*Eastern façade. — Southern Aisle.* — A fight between animals. At the top, two rearing and well indicated horses are to be noticed ; then a close fight where monkeys and warriors kill one another ; an amusing detail is given by a personage, perhaps wounded, who falls down, and whose chest is supported from behind by a small elephant.

*Same façade. — Northern Aisle.* — Scenes of single fights and wrestling.

The last storey, the flagged-stone pavement of which is nearly 24 meters above the level of the ground outside, is made of two subbasements. One may very easily accede to it by the part that has fallen down in the South-West corner, where a staircase has been built.

One is then in front of the sanctuary, but the bottom of it alone has remained. If the tower had been preserved, the Baphuon would undoubtedly be one of the finest monuments of the Angkorean group, with its slender outline and the fine proportion of its subbasement.

Here one will notice a repetition so frequent in Khmer art, in the corners at the foot of the sanctuary, displaying two decorated and sculptured walls facing each other. Amongst the fine motives decorating the subbasement mouldings, one will note the floral foliage ending in a bird's body, a pretty often displayed motive in the art of that time. All around

the foot of the sanctuary is a narrow gallery which exceptionnally seemes to have been divided lengthwise into two parts by a separating partition, and which may still be imagined near the North-West corner, where the slabs have deeply sunk, but where some remains of the gallery are still to be seen.

As for the corner towers and axial pavilions nothing remains of them so to say, except on the Northern and Eastern side ; from the fine decoration of the gate of the Eastern central pavilion, one may judge that this part of the monument was in no way inferior to the whole.

From the top of the Baphuon, one has a general view of the forest covering Angkor-Thom town. In the North, the pyramid close to the Phiméanakas is to be seen, and in the East, one has a bird's eye view of the flagged pathway leading to the temple.

### THE ROYAL PALACE

After the Baphuon, and directly to the North is the Royal Palace of which there only subsist a few remains of buildings shut in by a double city-wall measuring in round numbers 600 meters from East to West and 300 meters from North to South. This enclosure has been wrongfully called Phiméanakas ; this name only applies to the sanctuary to be found near the middle, and that is the best preserved of the whole lot.

From the two laterite-built city-walls, that on the outside has been very badly built and has fallen down in several parts ; it is replaced on the Eastern façade by the famous Terrace of the Elephants running along the road, in front of the central square of Angkor Thom. The inside wall on the contrary,





ANGKOR THOM. — Tep Pranam (the huge  
stone Buddha)



Bronze Vishnou found  
at Angkor



Head of an Asoura  
(giants at Gate of Victory)

is well preserved and was carefully built ; it is 6 meters high, including the pedestal 1 m.10 high corresponding to the difference of level inside and outside the Royal Palace.

This wall has very fine mouldings with a very regular course. Between the two walls is a sheet of water with steps.

One enters the Royal Palace by five monumental gates: two in the South, two in the North, the fifth more important, in the axis of the Eastern façade. Besides, there is a simple door, between the two Northern entrances.

Those five entrances are elegant little pavilions, surmounted by a very elaborate architecture with favourable proportions ; the very sober decoration displays vertical stripes ornamented with chain-moulding of a very classical style.

The main entrance, in the East offers two lateral passages : the central passage communicates on a level with the central part of the Elephants' Terrace (the exterior subbasement having been blocked by a laterite ground-work).

Half of the flight of steps the façade has been disengaged so that its primitive state may be seen.

The Terrace of the Elephants, 350 meters long was but a subbasement on which stood pavilions built of light materials : traces of these are still to be seen in the axis of the three main flights of steps forming a protruding motive, but those traces are too vague to give precise data on the character of these pavilions. The fact is proved by the account of the Chinese traveller Tcheou-Ta-Kouan who mentions amongst other things a council-room with « golden window-frames » and a quantity of mirrors, around the windows, under which elephants were repre-



sented, and this description seems to indicate this terrace, in front of the Royal Palace.

One accedes to it by five flights of steps facing the road and a staircase added later in the North ; this does not seem to have been built at the same time, as bass-reliefs have been found, walled up inside the masonry. I call attention to a very fine scene of a peculiar character behind the two small steep and impracticable staircases of the extreme Northern end : a horse with five heads constitutes its principal motive. One should also notice the scenes of carved bass-reliefs on each side of that Northern extremity, where may be seen circus games, gladiators, equilibrists, etc., and even polo players.

It is noticeable that this terrace, the exterior bass-relief of which displays a scene of elephants hunting in the forest, very well made, ends or rather is broken off, in an odd way both in the North and South. Probably some modifications, partial demolitions or resumptions, took place in the different reigns of the Khmer Kings and may explain the oddity in this building. In any case, the central motive, with its projections on different levels, probably shown in days of yore by the lions and nâgas set upon the socles, some of which still remain, constitutes a pretty fine piece of architecture ; a frieze of garoudas and tigers set up, caryatid-like, seems to support it, for the motive of elephants running all along the wall of the terrace is abruptly interrupted in the center, without the least decorative recalling of that animal.

One should see that terrace especially in the morning, so as to enjoy the most favorable lighting.

On entering the Royal Palace through the main entrance pavilion, one may admire the mighty com-

position of the two lintels above the doors of the central passage, under the exterior porches.

One will notice, carved on the openings of the porch, inside the palace, the eight inscriptions giving the formulas of the oath of obedience and fidelity for the high dignitaries, subjects or vassals to King Suryavarman, in 933 çaka, or 1011 (A. D.) It is noticeable that at part of these formulas have been maintained in the annual oath of the Mandarins of the present time to the King of Cambodia.

Inside the Royal Palace are to be found today only small edifices irregularly set up, remains of walls, more or less filled up, and this only conveys a rather vague idea of the ancient lay-out.

However, one may still make out five court yards, that divided this enclosure, where dwelt a crowd of persons, from the King, those about him, and his wives, down to the most unassuming servant.

In the following short description, we shall suppose we walk from East to West, after entering through the main Eastern entrance.

The first court measures 70 meters in length: in the South-East corner one may see a little chapel of the type of those edifices called libraries, it is pretty well preserved, and its religious use has been proved when it was cleared up. Besides, the laical edifices, residencies, dwelling houses, stores, etc., built of light material have all completely disappeared now. That first court communicates with the outside by three entrances, which signifies official character.

The second court, bound by a laterite wall still easily seen in the East and by another one much less neat in the West, measured 280 meters in depth. It is the largest and probably the most important; pro-

bably the official residence of the King may have been there, and there also, is the small sanctuary known by the name of Phiméanakas. That sanctuary pyramid-shaped, recalling ancient Assyria, and the shape of which is found in the Hindu temples of Ceylon measures at the foot 35 meters by 28; its three storeys of decreasing height measure from foot to top 4 m. 60, 4 meters and 3 m. 40. The chapel standing on the superior platform was a small cruciform edifice with 4 porches opening on the four points of the compass; the superior part has completely disappeared: it had small dimensions and was raised up on a high sandstone laterite subbasement. All round runs a very narrow archway with small towers at the axis.

It is in the superior room that, according to legend, the King must necessarily meet a Nâgî or Queen of the serpents: every evening that Nâgî's apparition was a condition of the prosperity of the kingdom

That chapel was of a truly religious character, and an inscription states that it was built in 910 and consecrated to the God Vishnou.

Like the Baphuon, the Chinese traveller points out a Golden Tower, of which nothing remains now-a-days. That tower must have been probably built of light material, as no remains of it have been found in the stones and debris. Some lions indicate the projections of the flights of steps in the axis of the subbasement and in the corners, some small elephants stood up on socles which are still in their place.

A clearing has made it possible to see the foot of the monument which an embankment of more than two meters had buried up all around.

I would advise persons wanting to go up the pyramid to use the West staircase, as it is easier

and some steps of it have been built again, near the top.

About fifty meters North is a large rectangular piece of water, eight meters deep, but entirely filled up; it offers this particular circumstance of having its Southern bank much higher than its Northern one and decorated with a series of bass-reliefs; near the water, at the lower level fishes and water animals carved on the steps are to be seen; above, some nâgas and nâgi princesses with hoods brisling with snakes; then diverse monsters and garoudas, the whole crowned with a row of little figures with the middle of their bodies emerging out of the stone.

To the South-West of the Phiméanakas is a cruciform terrace similar to those that are designated under the name of « Royal Terraces » because one thinks such places were used by the King to grant audience; the wall of those terraces was generally doubled by round columns supporting the outside ledge. Between that terrace and the Southern entrance pavilion are four small rectangular edifices opening only by a porch in the West. They are built of bricks, laterite and sandstone; the popular belief supposes they were stores or depots for precious things.

The third court measuring 150 meters in depth, is divided in its width by walls parting it into several sections; in the southern part must have been the outhouses, dependencies, kitchens, etc. A large square pit, masonry-built in the axis of the Phiméanakas was taken long enough, according to native assertions, for a privy; this supposition must however be rejected.

One supposes that the apartments and gardens of the Queens and favourites of the King were in

the North of that third court. In that part, directly situated in the West of the large basin decorated with bass-reliefs of the preceding court, one sees another basin with steps and a flagged foot-path all round ; in the West is a little terrace whose projecting Eastern part, is ornamented with bass-reliefs showing a frieze of elephants and personages in a pretty good style.

One will notice that this third court does not open directly on the outside, which specifies its private character as the site of the Harem. A canalisation has been found that united the last mentioned basin with the exterior moat between the two circumvallation walls.

The few remains found in the last two courts are too misshapen to permit any deduction or hypothesis.

If one goes out of the Palace through the Western entrance pavilion of the Northern wall, a pathway leads straight to the small temple of Prah Palilay whence one may come back through Tep Pranam to the Terrace of the Leper King.

## THE TERRACE OF THE LEPER KING

Going out of the Palace, through the Eastern pavilion of the Northern entrance one has but to turn to the right to find at once a terrace that continues that of the Elephants ; however, there is no connection between these two, and it seems that the Terrace of the Leper King may have been firstly the central motive of a whole, perhaps a piece of water, the lateral wings of which were ornamented with bass-reliefs. In fact, a great part of the Northern aisle has been demolished, to allow the build-

ding of the Northern extremity of the Terrace of the Elephants. That part displays some pretty interesting sculptures ; scenes in a palace, similar to those at the Bayon, where a juggler or a sword-swallower is to be seen playing his tricks to divert the King ; a frieze of fishes runs in the inferior part. The central part of the Terrace of the Leper King is a masonry bulk of 27 meters on each side and eight meters high ; that terrace was so called after a statue that very possibly comes from an other monument, and represents neither a King nor a leper, but probably an ascetic (Çiva). It is one of the very rare instances showing a personage completely naked ; moreover, it has no sex, as the Khmer art, contrarily to the Hindu art is very chaste. This statue was considered for a long time as one of the finest pieces of Khmer sculpture, but some recent findings make it impossible to hold it in the same rank : only the head, where the teeth are shown in a smile, has some original character.

That Terrace of the Leper King is a curious instance of those renewals and alterations I have already spoken of, and owing to which a first wall already built, almost finished and even ornamented with sculptures is abandoned and sunk into a masonry under which it disappears completely.

It is by a mere chance that one has found again, behind the exterior wall of the Southern and Eastern façades of the terrace a second wall, hardly two meters distant from the first one, and faithfully reproducing the same ornamented decorations : divinities, princesses, giants superposed on six or seven rows. That wall, entirely blocked into the masonry of the exterior wall has been disengaged by opening a narrow passage between the two, so that one may see the sculptures which, preserved





Naga at Angkor-Wat



Devata at the Bayon



Lintel found at Angkor



Cyma of a pedestal at Bakheng



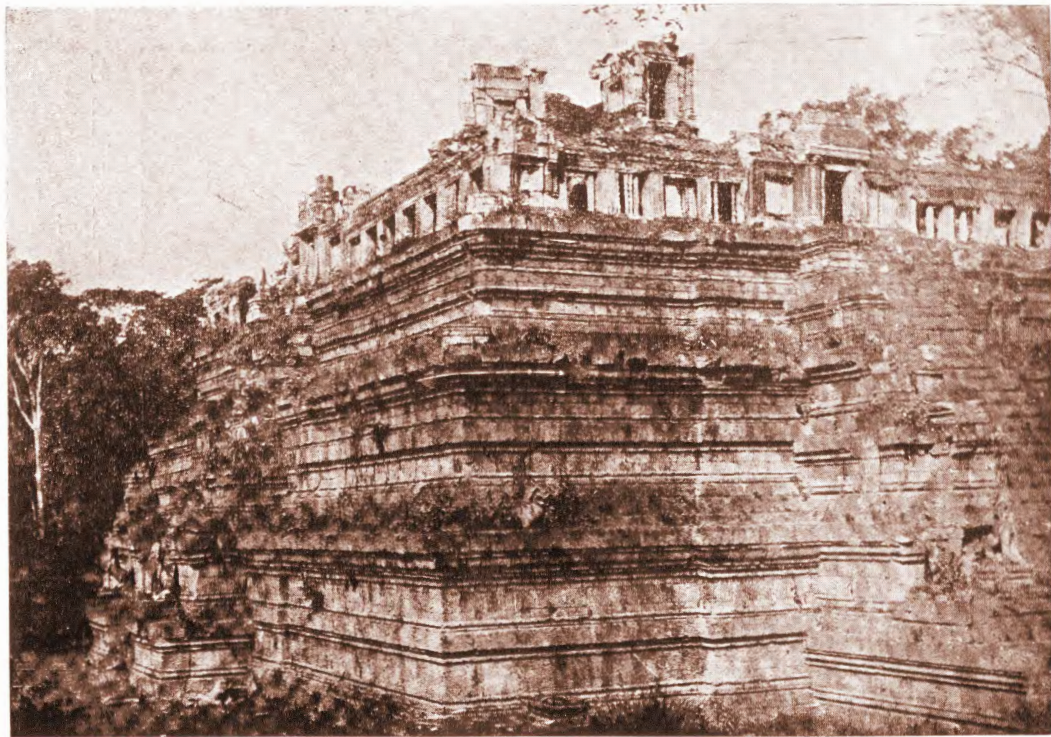
from the inclemency of the weather, appeared brand new after the clearing. The delicacy and beauty of certain visages, in which sometimes, the Asiatic type is but very little left, places those bass-reliefs among the best pieces of Khmer art. In the inferior part are enormous Nâgas, whose heads spread out fan-like amongst Nâga princes and princesses hooded by snakes recalling these of the large sheet of water in the North side of the Phiméanakas.

### TEP PRANAM

From the Terrace of the Leper King, by an oblique path, starting from the North-West corner, we shall wend our steps to the great seated Buddha, known by the name of Tep Pranam. This is the ancient site of a Buddhist monastery, as we are informed by a square stone with four inscribed faces, relating its foundation by King Yarçovarman, at the end of the IXth century. This statue is striking because of its great height (4 meters); it stands at the Western end of a large cruciform terrace 82 m. long by 34 meters at its greatest width, the little wall of which in moulded sandstone was surmounted by a balustrade of Nâgas, which have disappeared now-a-days; a flight of steps framed with lions gives access to it on the East. There formerly stood a temple sheltering the statue, but its materials have disappeared.

All around the terrace are stupas, funeral bell-shaped monuments over a moulded pedestal, of which only fragments remain.

Behind the statue of the seated Buddha, there is a standing Buddha, somewhat to the North, his two hands in front of him, in a gesture



Pl. XVII

Phimeanakas



ANGKOR THOM. — Baphuon — Bass-reliefs on  
the 2<sup>nd</sup> floor (East façade)

of fearlessness : the pieces scattered about and found again in the earth at this spot have made it possible to reconstitute it ; its face alone is missing.

In the West is a large sheet of water almost dry now-a-days ; the Northern bank was flagged with slabs of sandstone.

## PRAH PALILAY

From Tep Pranam, a small path, in the West, leads to Prah Palilay, a sanctuary with a laterite wall of 50 meters on each side, and preceded in the East by a small cruciform terrace that we have called « Royal Terrace ». It has two levels, the upper one, reserved for the King, and the lower circumference level, have still preserved almost everywhere their Nâga decorated balustrade, and this is pretty rare. This enables you to get an exact idea of the elegance of that kind of constructions when completed.

One may admire the Nâgas at the ends, more particularly those of the flight of steps of the Northern wing, for they rank amongst the finest specimens of this type of Khmer art.

Some statues of standing guardians and some lions on socles formerly decorated the Eastern steps, giving this decoration all its fulness.

One enters inside the enclosure where the sanctuary stands by a small entrance pavilion with three passages. This sanctuary offers two particularities :

1° It rises over a basement higher than that of similar edifices : the threshold of its door is 7 meters above the level of the exterior soil.



2° The tower displays neither the decoration, nor the usual telescopic storeys. One explains this fact, by supposing that a lining existed against that stone carcass, which now offers the vague aspect of a chimney.

One notices the lintels of a fine composition, still in place on the Eastern and Western façades : the iconography of this temple shows at the same time Buddhist scenes and representations of Brahman divinities. If one goes inside the sanctuary he may see some pieces of timber fitted in and supporting the masonry above the North and West doors, but it will be prudent not to linger in this spot, as a piece of masonry may fall down at any minute.

Some of the sculptures unearthed from the rubbish and placed around the monument are interesting.

## PRAH PITHU

On the other side of the grand square of Angkor Thom, on the East, almost in the axis of Tep Pranam, is the group of Prah Pithu.

It is an ensemble of five little, unsymmetrically disposed sanctuaries ; on arriving from the South, the first one is on the right ; after having passed the building called North Khleang, is a small tower-shaped sanctuary over three pyramid-shaped subbasements, and enclosed by a sandstone wall. Two entrances in the shape of little pavilions lead to it in the East and on the West.

Owing to the disposition of the whole, the main entrance exceptionnally opens out to the West, where a cruciform Royal Terrace is to be found, the sub-

basement wall of which is lined with round columns, and offers the two usual levels bordered with Nāgas. This terrace and that of Prah Palilay are amongst the nicest that exist at Angkor; in both these temples the heads of the Nāgas are of great elegance, and of quite harmonious proportions. The superposition of this motif on two different levels produces quite a happy effect.

As a rule, the sanctuaries constituting Prah Pithu offer details of sculpture and ornamentation of great richness, owing to the finish of the model as well as to its composition.

The decoration of the subbasements is particularly remarkable and is worth seeing. Numerous carved fragments found when digging have been arranged at the corners of the small yard, and certain fragments are of an exquisite fineness and combination outline.

Amongst these remains one may see a piece of fronton where the churning scene is represented, the Gods on one side and the demons on the other pulling alternately on the snake. The same scene more complete, but more stylised and varied with the ornamental decoration is also to be found on the fallen lintel of the Western porch of the sanctuary. On the corners of the walls of the above-mentioned sanctuary are again the usual figures of devatās (tevodas) already seen at Angkor Wat and at the Bayon: one of these, in the South-West corner, holds a parrot delicately perched on a lotus-flower.

These temples when intact, and when the moss and moisture had not yet been washed out, the details of sculptures must have been true marvels;

most of them probably were Siva's, as lingas were found when clearing four of them.

The top of the wall of this first sanctuary resembles the archway of a gallery.

On the East of this sanctuary, a smaller one is to be found, the subbasement of which has but one storey, and is within a wall; the decoration covering the walls on the outside is like real lace, but the state of ruin makes it impossible to appreciate it at its true worth. To Dvârapâlas or guardians, fallen from their socles lie near the Western entrance door. Amongst the carved fragments gathered round the sanctuary, there is a corner Nâga, acroteres with small personages, and, in the South-East corner, the base of a fronton, where Brahmins adore a linga on a pedestal, also a fine lintel showing little figures mixed up with the chain-mouldings of foliage-patterns, and Vishnou on Garouda, in the center. Against the Eastern wall of enclosure a fronton shows a dancing Çiva with his multiple arms: a topic to be found again on the lintel above the Western door of the sanctuary.

It is to be noted that the tower surmounting the central cell, demolished now-a-days, probably terminated in a round crowning motif decorated with lotus-petals, a fragment of which may be found near the South-West corner of the subbasement.

Those two little temples are isolated by a small basin that surrounds them, and which may be crossed in the East by a little sloping path. One then faces a third sanctuary, out of the axis and of a somewhat different style; it is raised higher on a very simple subbasement of a fine moulding profile, measuring 35 meters on each side and 3 m. 80 in height. This temple offers more strength

but is not so well finished in detail as the former ones ; I think it is of a subsequent epoch.

Inside the sanctuary, the central cell, displays friezes of Buddhas lined up in niches, and clumsily made, and certainly of a posterior age ; these Buddhas, in fact, have the flame-shaped point surmounting the ousnisha (a protuberance of the skull) of the Siamese epoch.

On the East of this sanctuary is an ancient buddhist site made of a higher raised terrace over a small laterite wall 1 m. 40 high ; one reached its Eastern extremity by a very elaborate sandstone flight of steps, framed with lions, Dvârapâlas and heads of Nâgas symmetrically laid out on socles, more or less demolished or disappeared now-a-days. Its destination as a Buddhist temple is specified by the square bulk moulded in sandstone, standing in the Western end, and which must have supported the statue of the wise Gautama, as may still be seen at Tep Pranam : remains of sculptures or fragments of small statues still lie about this place.

Here was found the up lifted tail of a Nâga probably forming one end of the balustrade ; this is to be noted, for balustrades of Nâgas, except when supported by giants, as in front of the gates of Angkor-Thom, are always terminated at their extremities by the motif of fan-shaped heads. Some 20 meters further are the remains of a flight of steps, framed by two small elephants 1 m. 50 high ; the whole is rendered more charming by a piece of water, a glimpse of which may be caught through the foliage.

On the North of these three sanctuaries, almost on a line with the second one, is a fourth sanctuary



raised higher over a two-storey subbasement ; the decoration of the mouldings is of a great richness and of great neatness in outline.

The sanctuary itself is very simple ; the whole porch preceding the entrance has been added after completion, and the coarseness of that subsequent adjunction unhappily contrasts with the finish and the beauty of execution of the rest. In front of the Eastern façade and at the Southern porch, there are some lintels, the carving of which has not been achieved, and that makes it possible to seize during the working process of Khmer craftsmen.

Some other interesting sculptures, unearthed during clearings, have been disposed in front of the Northern and Southern façades.

This sanctuary is preceded in the West by an embankment vaguely lined with laterite, and stopping near the road of the great circuit by a Royal Terrace with its subbasement wall round columns, but without a double level. Near the South Western corner of this terrace, one may see some ends of Nâgas still in the state of a mere outline.

To the North of this fourth sanctuary, on a little bank, is the fifty and last one of the Prah Pithu group.

It is very different from the four others in its composition and aspect ; it nearly corresponds to those edicules used as a shelter or refuge by pilgrims, in the course of their great itineraries of yore, and some examples of which will be found again at Ta Prohm and at Prah Khan ; it is a square tower-shaped edicule, preceded by a large narrow room ; here a narrow corridor connects the two rooms. Two very fine half-frontons decorated with bass-reliefs full of life,

are to be seen in the ends of the great rectangular room ; other religious scenes are carved above the doors of the intermediate passage.

The visit of Prah Pithu may be ended by a promenade, by taking the small path which, through the forest, winds around the last sanctuary, on the North, and skirts the Southern bank of a superb sheet of water 90 meters by 60, framed within a delightful scenery of verdure ; the laterite steps of this basin are still visible in some places.

### PRASAT KHLEANG (Storehouses)

and

### PRASAT SUOR PRAT (Towers of the rope-dancers)

In front of the Royal Terrace or Terrace of the Elephants, and East of the central court of Angkor-Thom, one finds a series of buildings symmetrically distributed on both sides of the road leading to the Eastern gate of Victory. First, there are ten laterite towers two storeys high, set in a North-South row, terminated by a long vault closed by two gables at each end. This arrangement and the lack of a staircase to go up these vaults are sufficient to contradict the native belief that designates these towers with the name of towers of the ropedancers, as ropes stretched between the two towers must have been used by acrobats for their balancing tricks. The supposed use reported by Tcheou-Ta-Kouan is less possible yet, when he sees in them towers of justice where plaintiffs were exposed for a sort of judgment of God. These two explanations, although contradicted by the very shape of the vaults and the presence of statues of divinities

and altars found in the inner rooms, have nevertheless met with such success with the public, that one finds them still frequently reproduced.

A porch, whose floor was a little lower led by way of a few steps, inside those sanctuaries looking West ; its architecture has been left unfinished, and the towers were also probably unachieved. Some sandstone parts, more or less decorated, are still visible ; on the ground-floor, the frames of the openings, also made of sandstone, are most frequently built of stone already used. There are two similar towers, at right angles, Eastward in the axis of the middle towers, and behind each of them a pond or Srah with masonry steps of laterite.

In the axis of the extreme Southern and Northern flights of steps of the terrace of Elephants' and behind the already mentionned towers, there are two buildings made of a central part, preceded in the East and West by porches and lastly flanked by galleries with a smaller room at the end. These two edifices, of sober architecture, sometimes called Palaces, and at other times called Storerooms or Khleangs, had a use, not clearly defined. The remarkable care with which these two buildings have been made, their very neat and simple plan make of them, on the contrary unlike the other temples of the group, comfortable places to live in ; and this has led to believe that they may have been used as residences, either for princes, high dignitaries, or travelling guests of rank.

On an other side, several bronze statues found in the North Khleang and the presence, in the lateral rooms, of small stone altars, the place of which



Heads found in the region of Angkor



Fragment of a pedestal  
found at Prah Pithu



Miniature of a Prasat  
(acroterium)



Fragment of bass-relief found  
at Prah Pithu



Statue found in the forest  
North of Angkor Thom



still appears on the pavement, indicate a religious use.

The walls of the North Khleang are very thick and are constituted by fine and well matched layers ; in the lateral rooms they are of half laterite and half sandstone, the latter being reserved for the exterior. The inside pavement, also made of sandstone very carefully and regularly, contrasts with the flagstone pavements generally to be seen in sanctuaries and galleries.

The covering of the lateral wings was made of timber beams, not by vaults ; the proof of it is given, first by the lack of stones and dirt inside, and also by the trace of the grooves of the purlings still visible in the gable walls. The central part of the North Khleang was tower-built.

The very fine aspect of the façades, the neatness of their lines, the absence of any unnecessary overcharge in the decoration contribute to make of these buildings, constructions to be compared, in the Angkorean group, to the entrance-pavilions of the Royal Temple and the temple of Ta-Keo, which are probably of the same epoch.

The subbasement mouldings at North Khleang show an ornamentation of a very pure and classical style ; one should also notice the fine presentation of the entrances under the porches with octogonal small columns where rings and unadorned parts cleverly alternate, and a lintel above the inside door is of a very fine decorative composition.

These two buildings set in a row in front of the Royal Palace were separated from the central square by embankments and terraces of which

vestiges and fragments of walls still remain ; these are clearer at the level of North Khleang.

The opposite façade on the East side was surrounded by galleries and buildings : at North Khleang, a tiny sanctuary, with a subbasement ornamented with delicately chiselled mouldings reproducing little personages is isolated in the middle of a small yard, formerly closed on three sides by a gallery, some walls of which still remain.

East of this gallery and almost connected to it by a flagged passage of laterite with a flight of steps, there are three little constructions enclosed by a wall opening only on the West by an entrance in the shape of a small room, almost completely demolished. This small central sanctuary, unfortunately in a very bad state of preservation, was of a deeply studied and elegant art.

Both buildings of the North-West and South-West corners have lost the overlaid frontons that were like gables over the doors and sham-doors. One has been able to reconstitute these frontons almost entirely near-by, outside the circumvallation wall : the central motif is treated as an ornamental decoration without scenes and figures. Of these two buildings generally called libraries, the Southern one contains eleven lingas in a row like skittles ; the Northern one contains the pedestal of an altar where little fragments of carved figurines were found. In front of the Western façade of the sanctuary is a very fine sandstone pedestal with its shelf lightly hollowed out for the drainage of ablution water. A small path in the forest connects the Eastern façade of this little temple to the group of Prah Pithu and to the road leading to the Gate of Victory.



The vestiges of buildings that flanked the Eastern façade of the South Khleang are much more ruined, and there remains nothing of them ; one may however imagine two small yards or basins separated by a gallery of pillars.

## PRASAT CHRUNG

(Corner towers).

The small monuments hereafter described, to terminate with the town of Angkor-Thom, being of a lesser interest than the preceding ones, and pretty remote, I shall advise tourists to visit them, only if they dispose of sufficient time.

If one ascends the steps of the embankment on both sides of the monumental gates of Angkor-Thom, reaching on the left and right the top of the city-wall, one finds at a distance of one kilometer and a half some little pavilions set up at the corners. These are little sanctuaries preceded by porches dating of the same epoch as the gates ; like the town itself, they were dedicated to the bodhisattva Lokeçvara, who presided over the destinies of the Royal City before the sullen God Çiva had established his creed there. That substitution of one creed for another is known by the Buddhist images having been transformed into lingas. One will be able to admire several decorative details among the carved pieces found among the rubbish and arranged on each side of the chapel ; Lokeçvara's image still occupies the main site.

In the Prasat Chrung at the South-East corner, is to be seen a very fine and well preserved Nāga, that was formerly set as a motif for the end of

the little wall circumscribing that sanctuary on the side of the exterior moat ; a fragment of this Nāga is still in place in the South-West prasat. The chapels of the Western side were preceded on the East, and those on the Eastern side were preceded on the West, by a small, slightly raised higher terrace, leading to a carved door in a wall now demolished.

But the most peculiar part of those little monuments are small rooms made of four pillars bearing a cupola under which has, or is still a stone inscription ; the covering of this room is rather scarce in the art of Angkor. One will notice on the frontons, the lingas replacing the image of the Buddhas that had been carved on them. The base of the dome is decorated with the motif of the small praying personages set in a row, the upper part of their bodies only appearing. These prasats differ from one another only by their more or less advanced state of ruin ; those of the South-East and North-East corners are the best preserved. Persons who like walking through the woods may choose the South-West corner to come back ; instead of following the bulwark they can go along one of the rinding paths opened by the forest-service, and that divide diagonally that part of the town. One may possibly risk going a little astray in that labyrinth of small paths, but the scenery is charming, and the shade makes it possible to lengthen the trip without inconvenience. Besides, one does not run any risk at all and to find one's way at the crossing of several paths, it is sufficient to find the East remembering that in the South and West, one finds again the path running along the bulwark, and in the North and East, one meets one of the main roads leading to the Bayon.

On the way, one may go and visit the little monument numbered 486, that may also be reached by the alley uniting the Bayon to the Western gate, if taking a small path in the South, near the middle of that alley.

## MONUMENT 486

This monument, bears the number 486 in the *Inventory of Khmer Monuments* : as no name had been given to it, this number is used to designate it. It stands 230 meters South of the East-West axis passing through the Bayon, and nearly at equal distance between that monument and the Western gate of Angkor-Thom.

Three little sanctuaries ranged on a North-South line, compose this temple, but the center one only, raised higher above a moulded subbasement, has been preserved from the downfall that has almost entirely demolished the two lateral buildings. Its architecture is rather simple, but the lintels above the doors offer a very carefully decorated composition. It is probable that these lintels and the small columns propping them came from another temple.

Some carved fragments distributed around the monument present a peculiar decoration ; the central motif, in the shape of a tea-pot, is in fact little frequent in the Angkorean group. Some figures of Buddhas, framed in the frontons are of a pretty fine outline, but the element adorning the triangular teeth around the frontons has a rather weak appearance contrasting with the usual jagged and nervous aspect of that ornament, designated as « typical element ».

The standing Buddhas to be seen on the sham-doors of the Northern building belong to a posterior epoch, as indicated by the flame surmounting the peak of the « oushnisha ».

## MONUMENT 487

(ancient name : Mangalârtha)

This not very important monument, classified as N° 487 in the *Inventory of Khmer Monuments*, is to be found nearly in the middle of that part of the town included between the two parallel avenues : the one leading to the Gate of the Dead, in the axis of the Bayon and the other leading to the Gate of Victory in the axis of the Royal Palace. An alley uniting the said avenues leads to the monument. It is a square tower opening on the East, preceded by a small porch, the whole higher part of which has fallen.

One can enter the temple by any of the following entrances :

1° At the portion not yet cleared by the Western gate between mille-stones 2 and 3 ;

2° By the Northern and Eastern Gates already cleared where leads a junction of the road.

I would advise starting the visit by this Eastern Gate for enjoying the fine perspective that Khmers have so well arranged and that recent clearings have added value to.

An avenue, staked out with boundaries decorated with Buddhas' faces of which all, except one or two, have been rubbed off and destroyed, leads to the trench that surrounds the wall of circumvallation.

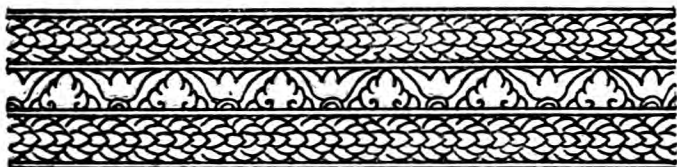
As may be seen, it is the god Vishnou that provides the decoration. One will notice some Vishnou scenes, on tympanans of frontons ranged around the sanctuary.

An inscription recently discovered gives us the date of this monument, which must have been made in the XIIIth century.

Numerous remains of buildings are scattered inside the town of Angkor-Thom, traces of walls, groundworks of edifices, terraces more or less raised, sculptures, etc. Two small stone elephants, similar to those at Prah Pithu near the Gate of Victory, may be seen in the forest exactly 130 meters West of the circumvallation wall, and 70 meters North of the road.

Moreover, there are many things still to be discovered ; lastly one will notice five vaulted laterite passages going through the Southern circumvallation wall of the town, about a hundred yards from the South-West corner, connecting the outside moat with the inner part of Angkor-Thom.





## CHAPTER V

### SMALL CIRCUIT

#### *Thom Manon.*

This little temple is situated near the stone N° 2 of the Small Circuit when going out of Angkor-Thom through the Gate of Victory. It is made up of a sanctuary-tower preceded by a rectangular room ; a closing wall was to surround it or must have been foreseen, but there only remain the two entrance-pavilions in the East and West. The Eastern one is linked with a rectangular room by a higher raised passage. A small pavilion with a porch opening to the West stands in the South-East corner. The whole is circumscribed within a rectangle of 40 metres by 60 ; the sanctuary with its three projecting porches and the room preceding it are only 22 metres long. It is more particularly the detail of these different pavilions that deserves close study, because of the delicateness of the decorative sculptures.

The pavilion making up the Western entrance has been very carefully executed ; it is very pure in style, and displays a decoration of great perfection in execution as well as in the composition of the scenes represented on it ; the detail of pilasters and frontons surmounting the Western façade rank amongst the most interesting to be seen.

One will notice also, carved on the exterior angles of the sanctuary-tower, graceful feminine figures framed by a very rich floral decoration. The fore-parts projecting from the sanctuary offer above the sham-doors a remarkable lintel motif ; the decoration animating the subbasement mouldings and also the pilasters on each side of the lateral doors opening in the room preceding the sanctuary, is intermixed with tiny figures of men and animals like the sculptural fancies of our mediaeval architecture. I particularly draw the attention of the tourist to the East pilaster of the door of the Southern façade.

One will see inside the room and, above the door connecting it with the sanctuary, a lintel in powerful relief with a three-headed Indra on his elephant, for the principal motif, and, in the fronton topping it, the famous scene of the death of Vâlin, King of Monkeys.

Indeed, this temple must have been Vishnou, as the numerous fragments of Râmâyana scenes found on the stones and rubbish seem to indicate it. One will particularly admire on arriving in front of the Southern façade on the right, some reconstituted pieces of a very fine fronton where, in the arch-shaped Nâga, is framed a very living motif of the Indian poem : the personages are somewhat mutilated, but what remains proves admirable execution. Râma is seen, with his brother beside him, fighting with a gesticulating Demon ; all around the frame with little ornamental teeth, are exquisite little scenes where one will make out Râma and Lakshmana, the fight of the monkeys, Sugrîva and Vâlin, then the latter, wounded, expiring in his wife's arms ; at the bottom are monkeys crying in postures true to life.



## CHAU SAY

This temple is almost identical with the former one ; same period, same style and same daintiness in the carved ornamentation.

However, and although the arrangement is the same, it has one more narrow-shaped kiosk with a western door, in the South-East corner ; in fact those two buildings, correspondings to those generally called libraries, are almost completely demolished and only their base remains. Another difference also worth noticing is the presence of four gopuras or entrance-pavilions instead of two only as found at Thommanon ; the terrace preceding the Eastern pavilion is much more developed than that of the neighbouring temple and is higher raised above round columns ; it is similar to the one that leads to the Baphuon at Angkor-Thom. An avenue staked out with boundaries joins this terrace to the river.

This temple is as delightful as the preceding one, owing to its ornamental details, but its state of ruin is much greater ; the very fine pieces of sculpture found in the course of excavations and lined up all around, make the visitor envy the sight it must have offered in days of yore, for these pieces are perfectly made and finely chiselled. Amongst the fragments gathered in front of the Northern façade, I must mention some fine motifs of many-headed Nâgas and fragments of frontons, which are unfortunately more or less partially broken. A very fine statue of Nandin (holy bull) was found near the Eastern Gopura.

In front of the opposite façade, in the South, one has managed to reconstitute some frontons, the

scenes displaying the elegant gait of the dancer's bodies and interesting postures of warriors.

The decoration of birds and little figures mixed with the twisting patterns of foliages is exquisite, more particularly that of the middle streaks of the subbasements of the room preceding the sanctuary ; one may admire also the fineness of carving of the moulded steps ; these are well preserved as they have recently been cleared from the North subbasement of the Northern entrance.

## SPEAN THMA

(The Stone-bridge)

This is an ancient sandstone-made bridge dating from the time of Angkor ; it stands 700 meters East of the Gate of Victory. Under this was formerly passing the Siemreap river flowing down from the Pnomh Koulen.

The Khmers, who never knew an arch that enables to span a large width while reducing the number of the pillars always inconvenient in the middle of a stream, have built their bridges with empty spaces equal to the full ones, the arches being constituted by the horizontally jointed layers drawing nearer and nearer by way of projection. This process sometimes offers the inconvenience of widening the river, forming a sort of dam on which pieces of wood and rubbish going down stream are stopped sometimes changing completely the course of a river ; and this has happened in this case. One should note that the inverted arch of the bridge on dry ground now-a-days is 4 meters above

the level of the river bed, and this proves that it has become considerably embanked. This may be a plausible explanation of the drainage of the different theets of water and moats encircling temples.

The Spean Thma of Angkor is the only Khmer bridge entirely made of sandstone ; all the others were laterite built ; a balustrade of Nâgas and some stone-posts were the only ornamental motif of these bridges.

An idea of the striking character of those ancient bridges may be had at kilometer 254 on Route Coloniale 1 bis, uniting Siemréap and Pnom-Penh : there is to be found the Spean Praptos. This bridge measures 85 metres by 17, and it has 21 apertures ; a part of the balustrade and the four Nâgas at the ends are still in place.

## TA KEO

(sometimes named : Prasat Kèo)

This temple is situated near milestone N° 3 on the small circuit. It is a monument intermediate between the first epoch of the classical Khmer architecture and the last one ; it offers a rather peculiar character differentiating it at first sight from other Angkorean temples.

It is striking, by its simplicity and the logic of its construction ; its silhouette springs up against the sky, with its pyramidal shape that the eye embraces at one glance.

A strange thing and even the only instance in the Angkorean group : here is a temple almost totally deprived of sculptures and bass-reliefs, with walls

and profiles of mouldings completely bare and free of all ornamentation.

Its plan is one of the simplest and is understandable at once : three storeys of subbasements well

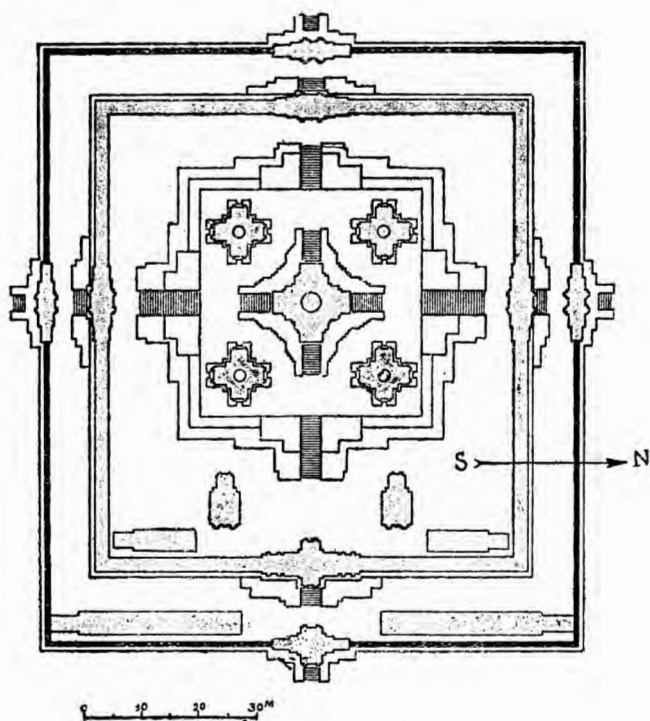


FIG. 5. — Plan of Takeo

proportionned are as a pedestal to the tower of the upper terrace.

Ta Keo should be entered from the East, that is to say from the road along the Western wall of Ta Prohm ; motorcars may come up to the remains of the little terrace that precedes the large avenue where sandstone posts are scattered about and which spans the moat surrounding the monument.

The first storey measures 100 meters by 120 at the base, and is built over a 2 m. 20 high subbasement. In the axis, a little pavilion gives access to the interior yard where the second storey stands up ; on each side, on the Eastern façade, is to be seen what remains of two very narrow sandstone pavilions built in a North-South direction, and which were perhaps shelters for pilgrims and the faithful.

The second storey is 80 meters by 75 and stands 5 m. 50 above the first. Some more pavilions give access inside the yard enclosed by an uninterrupted gallery ; in the middle of this yard are the sanctuary and corner towers standing over a full masonry-work the subbasement of which constitutes three storeys respectively 5 m. 80, 4 m. 50 and 3 m. 60 high.

The platform on which stand the sanctuary and the corner towers is a square measuring 47 meters long each side and rising over the surrounding ground nearly 22 meters.

At the foot and on the eastern side are four little pavilions symmetrically set, some in an East-West direction, the others North-South ; they bear witness of the care used in the general making of this temple.

Our Latin temper recognizes here an architectural shape familiar to it, and is no more bewildered by a complexity of elements where the Asiatic spirit reveals itself, so that perhaps even, the lovers of

picturesque and romantic subjects will find this somewhat cold.

Besides, the builders have left their trade-mark behind, if I may say so, by beginning to carve on the Western façade, some purely ornamental decorative bass-reliefs of very fine making. One ought to see the frontons that decorate the central pavilion of the first storey ; some pieces of these frontons are lined up in the interior yard. But one ought to see especially in the yard of the second storey, on the right of the steps leading to the upper storey, the decoration of the mouldings of the subbasement particularly rich and carefully made ; this is a very fine sample of ornamental Khmer art. But the part of the sculpor in this monument is reduced, to that, the other façades and the last storeys having been left in their rough state, so that the stones only convey a general idea of the profile of the mouldings that remain unfinished and ready for further carving.

I think the reason for this unachievement in the carving of the mouldings and ornamentation, is the following : the sandstone with wich this temple is made of, is obviously harder than that of the other temples, the exceedingly soft stone which adapted itself to delicate sculpture was impossible here.

Anyhow, the Khmers have proved by this example, that they could produce a work of fine appearance, without wanting any of the richness of carved decorations that occupy a preponderating place everywhere else.

Ta Keo was a Çiva temple ; besides the inscriptions that tell us so, information on this subject would have been given to us by the discovery, among the rubbish, of several lingas and a

Nandin (ox), emblem and mount of the God Çiva.

Just as in most of the other temples of the Angkorean group, the Cambodians have made use of the sanctuary to place in it statues of the Buddha, to which, they come on certain days to worship. This is an opportunity for me to recall that Buddhism, as at present practised in Cambodia and also in Siam and Burmah, is very different from the one that was professed there in olden times and to which certain temples were primitively dedicated

I must destroy here the legend according to which the Ta Keo temple was used for human sacrifices ; why Ta Keo rather than such or such another temple dedicated to Çiva ? There is no text to confirm this hypothesis of Moura.

And now, I will give some practical advice. It is better for tourists to visit Ta Keo where steps are rather difficult to climb, during hours when the sun is not too high above the horizon, otherwise, the ascent being too laborious would deprive the visit of its whole charme. The view to be had either in the morning or at sunset from the supper terrace over the surrounding landscape, an ocean of verdure with delicate and blended shades, takes then its whole value and displays all its beauty.

In the North-East the bluish line of the Phnom Koulen is visible on the horizon, and if one looks in the direction of Angkor-Thom town in the East, one discovers in the verdure, almost at the foot of the monument, a little sandstone tower recently cleared and called « hospital chapel » because of an inscription that was found there, mentioning the foundation of a hospital.



## TA PROHM

(The ancestor Brahma)

Formerly the visit of this temple, lost in the forest, far from all communication took several hours by bullock-cart to reach. Now-a-days, touristic itineraries are always overloaded. One may see more monuments in two days, than it was formerly possible in a week... so one sees nothing. The monuments grow confused in the tourist's memory and he barely keeps in mind a succession of quaint names.

Now Ta Prohm is nothing more than a short halt for the hurried guide who wants to exhaust the programme between Banteai Kdei and Ta Keo.

One swiftly walks through this cloister hidden in shadows and mystery, amidst of a slightly hallucinating Nature, and one leaves it with an unaccountable and uneasy feeling, because the charm has had no time to operate. The greatness characteristics of this Khmer temple, unique in this respect in the Angkorean group, lies in the blending of architecture with tropical nature in well balanced proportions ; vegetation is struggling with carved stones and realizes a whole where the contribution of each of those elements is judiciously shared, where everything is blended in very mysterious and captivating harmony.

In a word, the forest spreading everywhere, rising above vaults with roots running along the buildings, is now an inseparable part of the temple.

In all these yards, galleries, chapels hidden by vegetation, so great is the lack of unity, that it is difficult, without a perfect knowledge of the plan,

to make out where the main tower, the principal sanctuary is to lie.

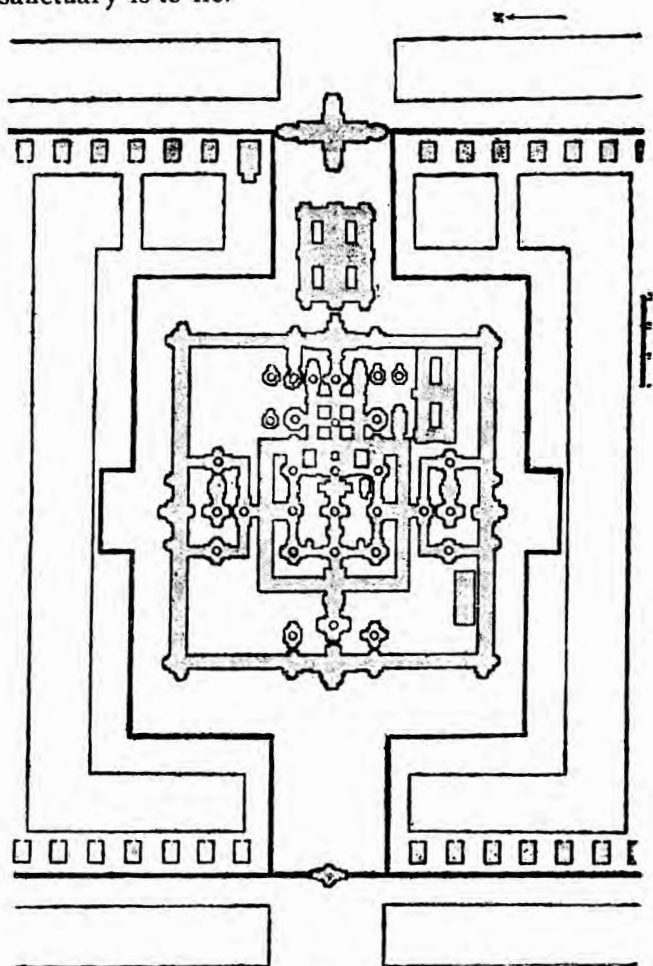


FIG. 6. — Plan of Ta Prohm (inner enclosure).



SRAH SRANG. — Artificial lake



ANGKOR THOM. — Ta Prohm

The epoch of this building (very probably Ta Prohm is of the same date as the Bayon, at least in its essential parts) is one of bad works, big technical mistakes everywhere accumulated, of disorder... and of genius at the same time, for a kind of romantic beauty emanates from these hastily and badly constructed masses, that seem, owing to an intemperance of sculptures, ornaments and embossed figures, to be animated and gifted with intense life. The stone seems, so to speak, to move and agitate itself, while in times wiser and more rational, the temple is motionless and its architecture displays neatly visible lines, and an easily understood plan, where everything is in its place.

Ta Prohm is encircled by a laterite wall rectangular in shape and measuring 1 kilometer by 700 meters.

Some very elegant gates, the plan of which recalls on a smaller scale those of Angkor-Thom, break off the circumvallation wall: unfortunately, the Southern gate is completely ruined, and the Eastern gate has lost the whole of its upper part, and for this reason, is more like a gap than like an entrance-pavilion. There remains the Western gate, a little after Kilometer 4 on the small circuit road, for the North gate is out of touristic itineraries; this gate by which one generally enters whereas one goes out by the East gate where motor-cars can go and wait, is well-enough preserved. The caryatid-like Garoudas at the corners have disappeared; the tower above the passage shows visages like the Bayon towers and the gates of Angkor-Thom. After entering, the visitor finds himself insides an immense park in the middle of which is the religious monument, for Ta Prohm, like Bantei Kdei and Prah Khan was a monastery where a large gathe-



ring of people lived ; on a slab found in this very monument is inscribed that 18 high priests and 2.740 ordinary ones officiated at the monastery, that inside it, there resided 2.232 assistants among whom 615 dancers and that 66.625 men and women worked in the service of the Gods. That inscription dating from the XIIth century also commemorates at the same time a number of victories of the King over the Chams and religious foundations and additions in the very temple of Ta Prohm.

If one enters by the West gate, he arrives in front of the temple that is encircled by a wide moat around the first inner wall. A flagged path-way, unfortunately now partly ruined, spanned this moat, and it is to be regretted that the three elements decorating it at the entrance are more or less upset and scattered, for its access warded by a Dvârapâla or guardian standing on its socle, a lion, and a Nâga as balustrade end ought to have been very imposing.

After passing through the rather ruined entrance-pavilion of the inner wall, one finds a second flagged avenue obstructed by trees with huge roots, leading to the following precincts, for this monastery is composed of a series of galleries and concentric walls, in the middle of which are buildings ; chapels, rooms, outhouses, are scattered sometimes without any symmetry and very near one another.

I draw the visitor's attention to the large gallery in the Southern aisle of the second inner wall, (coming from West) and just after the avenue occupied by the trees with tentacular roots. This gallery lighted by the aisle shows a happy contrast

of colours, when the sun lights it obliquely between the red ground and the green side of the wall decorated with cells sheltering a Buddha seated between two personages, which of course have been hammered out and destroyed by the followers of Çiva.

The clearing of the temple has intentionnally been partly made, so to respect as much as possible the characteristic collaboration of Nature and Man ; in consequence, it is not possible for the tourist to penetrate everywhere, but I think I must advise him not to fail casting a glance through the frames of the apertures opening on rather dark galleries, over some interior perspectives ; some of the visions so beheld, will remain unforgotten.

It is preferable to see Ta Prohm in strongest light, so as to strive with the half-darkness reigning in certain parts of the temple wrapped up in a green haze. Sometimes, with a slightly dark sky everything looks so dull-green inside, that one may imagine visiting one of those fantastical palaces which legends place in the depths of the ocean.

On resuming one's walk Eastwards, from small yards to galleries, one arrives at the central sanctuary, which, I have already said, does not appear to be one to the ignorant visitor. On the contrary the tower surmounting it is bare coated in some places with a sort of yellowish substance where no trace remains of the decoration that invades and covers all the walls and towers of the neighbourhood. One may suppose that inwards and outwards a metallic or wooden coating hid the stone left in a rough state ; the laying of that coating may explain the presence of the regular holes to be seen in the walls of this sanctuary.



The small yard where the central sanctuary stands measures 24 metres on each side ; the carved ornamental detail of the façades is of extreme delicacy. The fronton of the small room or library of the South-East corner displays that motif of dancing apsaras so frequent in Angkorean art.

Ta Prohm is the temple of figures, of twisted ornaments and foliage patterns profusely scattered on every wall and pilaster. Two small closed cloisters, with a chapel in their middle, situated in the North and South of the central galleries show fine examples of that minute decoration adorning the architecture.

Going out of the yard of the inner sanctuary by the East side after crossing an inner yard, one arrives at a large rectangular room, with no exterior windows, but with sham-windows on its façades ; the delightful motif of dancers already seen several times is to be found again in the center of this room, on friezes above the entrance.

This cruciform room may have been used for ritual dances performed in the temple ; it offers a richness contrasting with the other parts of the monument.

An interior ditch enclosed between two laterite walls separates the three central galleries of the temple and runs along the exterior moat seen on entering. On the sides of this ditch stand some remains of ancient rectangular lateral cells ; one enters this enclosure through little doors opening into the laterite wall near the entrance-pavilions of the first inner enclosure. North of the Eastern entrance-pavilion on the same line as the cells just referred to, one notices a ruined edifice all sandstone-made, merely constituted by a central nave with



Banteai Kdei — South gate



The tower of the Rope Dancers



TA-KEO — Temple of the Crystal God



aisles, all of rather reduced dimensions ; as for materials, this building includes only large square pillars. Its destination still remains an unsolved problem.

In the West and East of the small Southern cloister flanking the central hard stand two long buildings made of laterite and without any decoration : the useful character of these buildings : hospitals, asylums or storehouses, is very plainly marked.

Going out by the Eastern entrance-pavilion, more developed than the corresponding Western pavilion, as it constitutes the main entrance, one notices on the lateral façades some large carved panels where Buddhist scenes are represented. Besides, all the sculptures of this temple are Buddhist, and Çivaïtes may have erased and destroyed all the central figures. Such is the case of a Buddha seated on a fronton formerly hidden under the vault of the small porch projecting itself in the South-West corner of the inner small yard of the sanctuary that has been brought to light testifying to the primitive creed of the temple.

A fine terrace similar to the one that precedes the main entrance of the Bayon stand between the two exterior ditches on the Eastern façade.

For getting out through the gate of the exterior Eastern enclosure, one follows again the small forest path ; on the left, in the North, one finds, not far from the temple, a small pavilion peculiarly shaped, recalling the one in the North of the Prah Pithu group ; it is one of those edifices consecrated to Avalokiteçvara, that were used as shelters or hospitals for pilgrims. They have been designated under the name of « dharmaçâlâs » or charity-houses.

## BANTEAI KDEI

(The citadel of cells.)

Going out by the Eastern gate of Ta Prohm one gets again into the motor-car, to reach almost in a straight line, after crossing the road of the little circuit, the Western gate of the Banteai Kdei enclosure, the two outside walls of those temples being only separated by a few meters between the North-West and South-East corners.

One finds again the entrance motif already seen at Ta Prohm, with the tower adorned with heads. In fact Banteai Kdei is but a copy of Ta Prohm, smaller in proportions and with a less confused plan. (Another copy of this plan is to be found at Prah Khan.) Its exterior enclosure measures 700 metres by 500. This was also a religious monastery; everything proves it, from its plan that is alike to Ta Prohm, to the sculptures of Buddhist scenes decorating the lintels and frontons above the doors. Nevertheless, since a few years, on the strength of native lore, one has begun to attribute to this temple another purpose and make of it a « place for the Queen Mother ». A little observation and logic should have destroyed this attribution, but it has gained ground and is commonly repeated among tourists.

Once inside the park surrounding the very temple which must have been formerly animated by the comings and goings of a numerous crowd, servants and priests, after walking 200 metres further, one arrives in front of a small terrace raised a little higher and cross-shaped, preceding the Western entrance of the monument; on each side is to be seen the outward moat surrounding it. One must admire

the fine motif of Nâgas, terminating the balustrade, still in place on this terrace where the Garouda is framed in the middle of serpents heads ; this makes it possible to assimilate the date of this monument with that of the Bayon.

One goes through the entrance-pavilion of the first inner terminating enclosure measuring 320 metres by 300, surrounded by a ditch smaller than the exterior one. In this pavilion, at the foot of the pillars, one remarks the motif of a Buddhist motif personage that has been replaced by a sketched drawing indicating a Brahman ascetic, another proof of the change of creed in this temple.

A small flagged terrace leads to the double enclosure of the yard of the central sanctuary measuring on the outside 63 metres by 50. Here one realizes the plan and its disposal first because of the smaller development of the galleries, but above all because of the complete clearing of the vegetation and rubbish obstructing the temple.

One is therefore, at ease to examine leisurely the construction and arrangements of towers and galleries, inside as well as outside, without being inconvenienced by the verdure or the fallen blocks. One will notice the way several rooms or galleries, for instance the one preceding the very tower of the central sanctuary, simulate unexisting aisles, by a slope of the vault outwardly showing the usual aspect of galleries roofed by a lateral half-vault. In the two small yards North-East and South-West of the central tower, one notices that mysterious square pillar bearing a tenon which one will find at the same place of the plan at Ta Prohm and Prah Khan.

One should enter into the two small edifices, wrongly called libraries, in the North-East and South-

East yard of the central sanctuary, for one has the good luck, very rare at Angkor, to find there two statues of female divinities of very fine outline, still in place on their altars. Very rare indeed are the statues still standing in their place, in the center of sanctuaries and chapels, for plunderers have devastated the temples and upset all the idols to remove all valuable objects exposed under them.

Banteai Kdei displays graceful tevodas under a cell hidden in the middle of a lace of foliage patterns, those windows half closed by screens covering three fourths of the round bars only slightly disengaged from the wall, those small arches in bass-reliefs above the apertures already seen at Bayon, denoting the same epoch; blunders in execution and inequalities of tracing are the same. Some monks that must probably have stayed in this temple walled up certain openings of the galleries and of the sanctuary, as such instances are found at Ta Prohm; they are the same, no doubt, who brought the horrid idols, to be seen when going out through the Eastern pavilion.

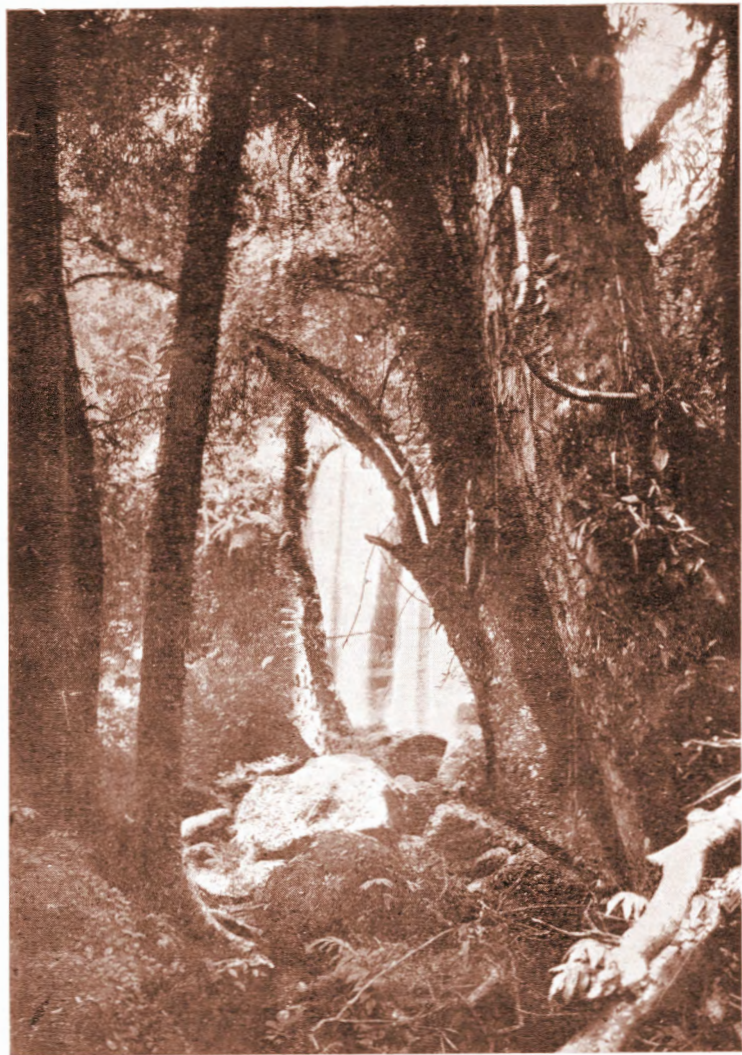
East of the two enclosures shutting out the central sanctuary, one finds a large room corresponding to that of Ta Prohm where one has admired the friezes of dancers, with a cruciform gallery in the center: here nothing remains except the pillars, vaults and architraves must have tumbled down, if these rooms had been vaulted; this hypothesis does not seem credible being given the weak resistance of the pillars.

On going out of this room, one recognizes in the North the rectangular edifice with heavy solid pillars to be found in a similar place at Ta Prohm.





PRÉ RUP. — North-West corner of the  
South-Western tower



Great waterfall on Phnom Kulen (50 kms from Angkor)

Then one steps out of the Western entrance-pavilion one sees again the terrace usually preceding the temples, with the Nâgas framing Garoudas, on which I have already drawn the tourist's attention, in the Western entrances.

On each side of the avenue leading to the exterior gate are two very ruined little chapels.

The outside enclosure gate displays on its inner façade and in the corner a superb Garouda standing caryatide like that is missing at the gates of Ta Prohm.

## SRAH SRANG

(The King's or the High Priest's Bath)

Leaving Banteai Kdei by the East door, one crosses the road to go and see a fine artificial lake, surrounded on four sides by masonry-built steps. This lake measures 400 metres by 800 : it must have been one of the outer premises of Banteai Kdei. One notices the elegant little terrace that overlooks it on the West side, coming down to the water side by a flight of steps with three wings.

Some Nâgas accentuated the projections of these flights of steps. This little terrace, like most of those of the Angkorean group, must have been the base of a small pavilion built of light material, timber and tiles. We merely see now-a-days the lower layers and the subbasements of buildings whose base alone was stone both in the Terrace of Elephants as in many other less important ones.

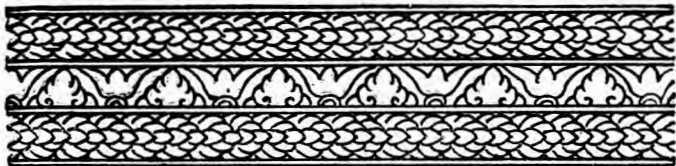
At Srah Srang, it is even possible to understand the plan of the edifice that stood there by the dif-

ference of levels of the paving : in the center was a small pavilion around which ran a gallery forming two narrow yards slightly lower than the whole.

In the middle of the lake, a mass of stones indicates that a small edifice must have formerly stood there.

One may stop for a few minutes on this terrace at sunset and rest from the exertion of the day, while contemplating the captivating sight of this piece of water framed by verdure.





## CHAPTER VI

### GREAT CIRCUIT

#### *Prah Khan*

(The sacred sword)

This large temple, one of the most important ones in the Angkorean group, stands on the road of the Great Circuit ; Prah Khan, whose general plan may be compared to that of Ta Prohm, is encircled by a high laterite wall measuring 800 meters by 700. A wide moat runs round the monument, broken off on the four sides by an avenue decorated like that leading to Angkor Thom with a file of giants supporting on each side the body of the Nâga forming a balustrade.

The causeway without openings for water as are usually ditches and moats, has its façades of abutment walls decorated with bass-reliefs ; unfortunately such is the state of ruin of these walls, that these are rather indistinct.

The entrance-pavilions of the exterior enclosure are a little different from those we have already seen ; they have three passages, each surmounted by a tower with tiers growing smaller and smaller and terminated by a double crown of lotus-petals preceding the final top part.

Both lateral entrances have outer and inner porches ; only the central entrance, probably reser-

ved for processions opens directly upon the ground. Possibly, the two lateral passages were sanctuaries flanking the main entrance on both sides.

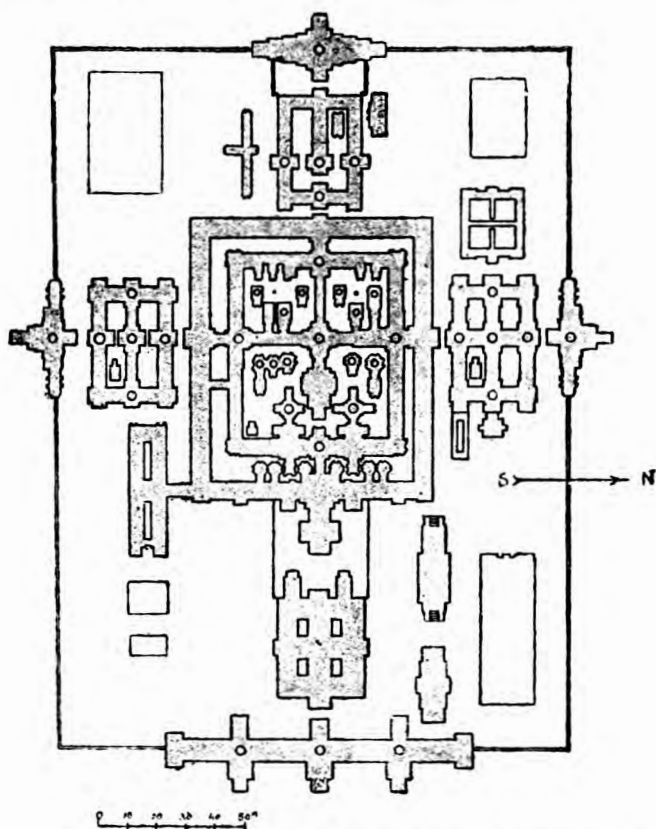


FIG. 7. — Plan of Prah Khan (inner enclosure)

They will observe on both sides, on the enclosure wall, the fine Garouda designs in caryatide :





PL. XXVII

PRAH KHAN. — Avenue of the Giants



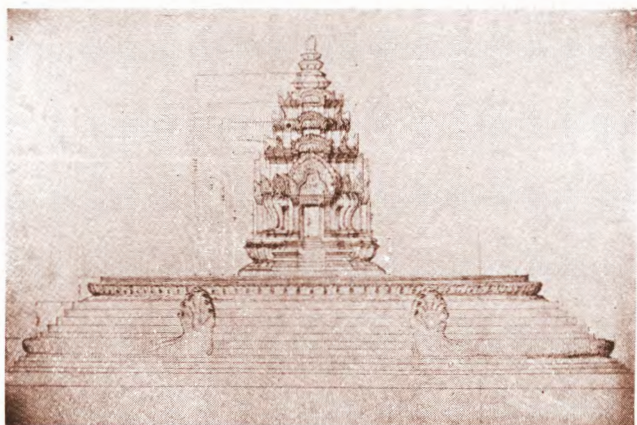
PL. XXVIII



Statue found at Prah Khan



Heads found in the region of Angkor



NEAK PEAN. — Reconstitution  
of central sanctuary



NEAK PEAN. — Present aspect of the  
central sanctuary

this design is reproduced about every 30 metres up to the external angles of the walls where it becomes an incomparable piece of sculpture.

After getting inside the enclosure, one reaches the central part by a path kept up in the forest ; on the right side of this path, little before reaching the terrace that precedes the inner entrances, stands a small pavilion rather well preserved and which, like the one already seen at Ta Prohm at the same place, was used for lodging pilgrims and was known as *Dharmaçala*. The internal vault allows you to make out the singularity of building already pointed out at certain galleries of *Banteai Kdei*, simulating a lateral half-vault on each side of the central nave.

We are now at the important buildings the whole of which constitutes the main entrance of the temple itself ; three imposing entrance pavilions with portals on both forefronts and connected by galleries with lateral wings at the ends. On this Eastern forefront, the whole length is about 100 metres long. An imposing terrace, formerly adorned by lions on each side of the flight of steps and a circular balustrade with Nagas precedes the central portal. The similar terrace, although much smaller, and standing before the entrance pavilion of the same enclosure, could give an idea of this as it was existing formerly, as we have reconstituted a portion of the balustrade of lions as well as two statues of *Dwarapalas* or guardians on each side of the central portal. One will observe the fine fronton decorated with a mythological scene representing a fight above this portal.

After passing the Eastern entrance pavilion, one finds himself in a hard closed up by a laterite wall of circumvallation measuring 175 by 200 metres :



raised terraces edged with Nagas lead from the lateral entrances to the inner enclosure where stand the central pavilions. In the main axis is the room already seen at Ta Prohm and at Bantei Kdei, that one supposes having been reserved for dances. It includes a central cruciform gallery surrounded by an other one with side naves. The frieze of dancing girls decorating the architraves above the doors of the cruciform gallery is one of the most charming pictures one can see in this design that Khmer art has profusely repeated without producing satiety.

On the Northern side of this room, one will observe a small temple with round pillars.

This temple, or more precisely, this building, its object being unknown, is constituted by a central aisle with two portals at the ends and two narrow side aisles on the Northern and Southern fronts without the least trace of covering. One has already seen similarly situated edifices at Ta Prohm and Banteai Kdei and I have pointed out their resemblances. But, here, pillars, unique element of the building, are round (with tendency of being hexagonal): this is an exception in Cambodian architecture where gallery pillars are always square. The round pillar exists, but only as support of foot-bridges or sub-basements in some terraces. The Prah Khan edifice is the only exception known.

It seems from looking at the stones found during the clearing, that this building has been used as sub-basement of a first storey with windows in opulently decorated walls, a portion of which could be reconstituted in front of the lateral frontages. In the prolongation of this building, Westward, one has before him a raised terrace guarded on

each side of the flight of steps by lions and Dvarapalas.

When getting into the next enclosure one finds himself in a gallery completely closed by a high laterite wall pierced only by doors in the axis of sanctuaries ; it measures 83 by 98 metres.

This gallery presents, on the side of the Eastern entrance pavilion, an aisle with a half-lateral vault, on the inner side, the pillars of which are curiously decorated on the basis with some Çivas dancing between a Ganesa and a monster clasping a dead body : a rare scene of the Angkor iconography. The architraves above the pillars bear a frieze of female winged faces which made them to be compared by some authors to dragon-flies : its angles are decorated with Garoudas clasping Nâga tails.

Finally, from this gallery, one goes to the left, (Southward) for entering the central part by crossing a last Southern narrower gallery enclosing the small yard of the central sanctuary : this yard measures 55 metres on its sides. The access to the central sanctuary is obstructed by rooms ornamented with peristyles, chapels more or less intermixed, giving thus an impression of architectural confusion, increased by mixture of the forest covering all.

One can get out by the North side door in front of which is a small cloister, similar to those flanking the Northern and Southern central buildings of Ta Prohm.

This small cloister, between the two first inner enclosures, is constituted by a series of rectangular galleries forming four small yards : I recommend getting inside by the Eastern central door for going into the small gallery leading to the central pavi-

lion to see two very fine sculptures on the frontal tympan over the doors. One is the God Vishnou resting on the snake, Çesha, between two periods of the creation of the world, with his wife clasping his legs and the other is the God Çiva seated on a throne.

One can get out of the temple to reach again the outside enclosure either by the Western side, that will allow you to see the portions not yet cleared and where architecture is lost in the invading brushwood, or by the Northern side, where he can see the entrance pavilion quite cleared and preceded by the majestic causeway crossing the staves and on which is reconstituted, on either side, the balustrade of the giants carrying Nâgas. There motorcars can approach and wait for visitors.

## NEAK PEAN

(The coiled snake)

One arrives at this monument by the road of the Great Circuit ; at kilometer 6, exactly, an avenue over an embankment branches off Southwards to stop in front of the Northern circumvallation-wall, a sort of bulwark serving as an enclosure. This bulwark entirely made of laterite is a square of nearly 350 metres on each side, a flight of steps interrupts it in the axis and every angle must have been ornamented with a sandstone elephant similar to those at Eastern Mébôn. I say « must have been » for indeed, there is but one elephant still in place in the North-West angle.

The whole is the center of a vast rectangular plain measuring 3000 metres by 900 ; it is sur-



rounded by an embankment followed on two sides by the road of the Great Circuit. One has supposed, and this with strong probability, that it depended on Prah Khan, just as Srah Srang depends on Banteai Kdei, and the Baray depends on the town of Angkor-Thom.

Inside the masonry-built bulwark, there was a series of basins now-a-days shown by mere depressions, but there is no trace of construction to mark their outlines except here and there some steps or tiers very much worn-out.

In the very center of the square are four basins disposed round a central piece of water ; they have been carefully stone-built with sandstone steps and slabs running round the upper bank constituting a pathway all around.

The four lateral basins were connected with the central one by some small edifices, sorts of vaulted chapels opening outside, and the end wall of which is crossed by a canalization ended by a gargoyle-shaped head : in the East a man's head ; in the North an elephant's ; in the West a horse's, in the South a lion's. The interior level of these sandstone and paved chapels was approximately the same as that of the bottom of the basins ; the vault was outwardly raised up to the level of the flagging of the alley winding round the central basin. The decorative frontons supported by this vault display almost in each case the bodhisattva *Lokeçvara*, for the whole was dedicated to him, as a healer and a God working miracles. That is why he is seen surrounded by worshippers imploring or thanking him ; one notices on some bass-reliefs the crippled personage seated in a wooden bowl walking on his hands, at the feet of the helping God.

In the middle of the central sheet of water measuring nearly 70 metres on each side, stands a very small sandstone temple encircled by a circular platform, 14 metres in diameter, the subbasement of which, circular also, is made of steps : at the foot two Nâgas are seen coiled, the heads standing up on each side of the main entrance, while the tails are vertically coiled behind. But this sanctuary has completely lost its first aspect owing to the disappearance of the upper part of the tower, upset by a giant tree, that takes away all its importance and totally annihilates the architecture. This prasat that must have had a slender and graceful outline is now enclosed in the roots of the tree, the leaves of which cover it with an overwhelming mass of verdure.

One can hardly make out the bass-reliefs from the standing Bodhisattva as a main personage on the sham doors of the Southern, Western and Northern façades and some scenes of the Buddha's life on the upper frontons. A three-headed elephant may be guessed at the North-Eastern corner.

If one carefully looks at the last upper row of the storied circular socle, one remarks that it is more important and is carved with lotus petals ; if one could see the very subbasement of the edifice, now unfortunately hidden among the roots of the tree, one would notice that instead of being moulded it is carved, so as to figure a lotus-cup whence the sanctuary emerges. It is then an enormous flower floating on the basins like a nenuphar. This huge tree may well constitute one of the curiosities of the monument, but it is not possible to evoke without a regret the pure vision of the temple at the time when it was built, when Nature had not imposed its encroaching collaboration upon the architect.

One must see in October or in November the principal sheet of water in the middle of which the central sanctuary emerges like an islet. That is the time when this basins is full of water up to the level of the two Nâgas surrounding the circular flight of steps. The whole seen under the dome of verdure made by the branches of the tree and reflected by the waters is marvellous.

And since I have evoked the primitive vision of this so peculiar ensemble perhaps unique in the world, one should reconstitute by thought the motifs of sculpture on the four platforms starting from the foot of the circular bare and projecting towards the little chapels of the lateral basins.

Three of these motifs have disappeared and the remains left have become impossible to identify, but on the Western façade although in a state of fragments, a standing horse of magnificent gait has been found. Unfortunately many of these fragments are missing and the others picked up at the bottom of the basin are corroded and destroyed by moisture. Nevertheless it has been approximately reconstituted by replacing the missing parts.

This rearing horse carrying a human group hanging on to it has been identified by MM. Finot and Goloubew ; they think it is an avatar of Lokeçvara, a Buddhist personage who had metamorphosed himself in this way to carry away and save from death some unfortunate shipwrecked people in an island inhabited by horrible female demons. Incomplete as this masterpiece is, such as has been reconstituted with the little group clinging to the tail, at the rear can give an idea of what it must have been formerly, nothing in Khmer statuary known up till now can be compared to it.

The present dryness of the various basins may be explained by the fact that the water level of the river has considerably decreased, as may be seen at the ancient Khmer bridge, Est of Angkor-Thom. Secondary edifices in laterite, roughly built and deprived of all decoration are to be seen at the four corners of the central basin.

### EASTERN MEBON

This monument situated between milestones 10 & 11 of the Great Circuit occupies exactly the center of a large depression of ground, or huge lake, now drained, measuring 7 Kilometers from East to West and 1.800 metres from North to South ; it is encircled by an earth dyke. This depression known under the name of East Baray (so as to differentiate it from a similar one the West of Angkor-Thom which is called West Baray) probably served as a reservoir of water and fish-pond for the needs of the Royal town and its inhabitants. It is even very probable that the Siemreap river that runs up to this point in a plain from North to South, and bends towards the West by a sudden turn, was diverted from its former course, and that sluices and locks made it possible to fill these basins.

A proof that East Baray was an ancient reservoir is furnished by several inscriptions mentioning a lake dug by King Yaçovarman in the Xth Century: the Yaçodharatâtâka in the middle of which a mountain similar to mount Merou was erected ; in the high-flown and declamatory language of inscriptions, this means that an edifice was built on a monumental base, in a pyramidal-shape. Such

indeed is East Mébôn. It was built about 945 (in our era).

This temple consequently was an artificial islet, but no vestige of landing place is to be found there; a simple flight of steps on its four faces gives access to the laterite ground work which measures at the foot about 130 metres on each side and is 3 m. 40 above the ground; a 5 metres wide sentinel's path-way precedes the circumvallation-wall. In the four corners stone elephants stand up; around their neck hangs a bell. Those on the Eastern façade by which one arrives are the best preserved ones.

One goes through the entrance pavilion where one notices in a wing an inscribed slab, recently dug out and set up; in order to convey an idea of the style of these inscriptions, I shall quote a few fragments of the text borrowed from the translation M. Finot has published.

This inscription is dedicated to King Rajendrarman and enumerates some of his religious foundations :

« There was a glorious king, whose feet sparkled from the garland of jewels adorning the head of the King, down to the sea; and, despite his name of Baladitya (the rising sun) he was a full moon for the curse of those lotuses the mass of his enemies and as ornament of this heaven that Kaundinya's and Soma's race is, bore the Royal fortune....

« Before the milky sea his glory overflowing the world, the frightened earth has taken the appearance of a flashing moon.

« In the fight, the fire of His Majesty stirred  
« up by his heroism, — although smokeless — made  
« his enemies' wives shed torrents of tears.

« Unwearied, he penetrated unceasingly their  
« hearts so as to smite the pirate Love that lies in  
« wait within.

« Although raised to serenity through meditation,  
« he terrified his enemies by his very name : when  
« they smell the lion from afar, elephants scamper  
« away.

« The earth was hot from His Majesty's fire :  
« for fear of its taking fire, he bathed it many times  
« in the stream of his donations ».

Then coming to the donations of this King, it says further :

« This King Rajendravarman, sun of this firmament that Somavamça is, has erected the linga of  
« Smarari (Çiva), a pledge of obtaining the sky and  
« deliverance.

« And this great warrior, who carried out the  
« duties of a king, built these statues of Vishnou  
« and Brahmâ (1) as well as eight lingas (of the  
« God) of the eight forms (Çiva) ».

One finds inside the first enclosure a series of much ruined remains of laterite buildings ; these rooms, very narrow and preceded by porches were perhaps used as shelters for pilgrims. The second enclosure is raised 2 metres above the first ; its bearing block also sustains in the corners elephants of the same style as those of the lower floor but

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(1) Probably Brahmâ seated on the lotus, springing out of Vishnou's navel. (L. Finot).

not so well preserved. In this second enclosure where one also enters through little pavilions in the axis, stand a series of little brick-built sanctuaries of very small dimensions, and whose lintels are well carved. Lastly, the upper platform, 32 metres on each side, where stands the central sanctuary and four corner towers, offers the same arrangement as seen at Takeo : it is the same plan ; however, a comparison of these two temples shows that the Khmers with the same object and elements knew how to vary the aspects and make something new. The red tone of bricks, of such a happy effect in the middle of the greenery lends to the whole an appearance not so cold as the stern lines and the haughty aspect of the Takeo temple. Mébôn belongs to this form of art, a little peculiar, described under the general name of Indrevarman art ; the ornamentation and decoration of the sandstone parts are much more studied and less hurried than in the Temples of the epoch of Bayon. Owing to the use of brick for the walls, the decoration is of course limited reserved for the framing motifs of the sandstone gates and is concentrated over limited surfaces.

A coating may have covered formerly all the walls. This would explain the holes to be seen in the bricks ; the decoration foreseen was only indicated by a slight swell of the moulding at the spot and by personages ornamenting the corners of the towers, but the sculptures on sandstone testify to a most wonderful richness and great beauty of work.

This aspect of the decoration, of a slightly affected elegance, may have deceived some persons and induced them to attribute a more recent origine to these monuments, but Mébôn is dated ; it belongs to the refined Indravarman's art.



## PRÊ RUP

(Turning of the corpse).

This monument situated near mile-stone 12 of the Great Circuit belongs to the same style and is similar to the preceding one in general composition of plan. However the subbasement storeys are higher, and the general aspect is bolder and more majestic. The first enclosure measuring 120 metres by 108 is a wall raised over a subbasement.

One enters the inner yards by flights of steps leading to the entrance doors disposed in the usual way : a central passage, preceded by porches on the two façades and lateral wings, making guard-houses.

The narrow buildings to be found inside the first enclosure at Mébôn are replaced here on the Eastern side only by five great brick-built towers, three in the North and two in the South, raised above a small laterite block. Tolerably well preserved they are noticeable for the dimensions of the sandstone frames of the doors ; the aperture of these doors on the East side measures 3 m. 74 by 1 m. 70. One notices the enormous sandstone-decorated lintels overtopping these doors : they are partly unfinished and disclose all the stages of the sculptor's work from the simple stroke sketching the outlines of the ornaments up to the minute carving of the stone, passing through the intermediate stages. The first tower on the South shows as a central motif of the lintel, the God Vishnou in his avatar of Narasimha, the lion, tearing the body of the sacrilegious giant that has challenged him.

As soon as one has passed the entrance porch of the second enclosure, one has in front of him, at the



PRE RUP. — Seen as a whole from the central pyramid





PRE RUP. — The central sanctuary

foot of the high staircase leading to the upper terrace, a sort of rectangular sandstone basin looking like a sarcophagus. But the Khmers were incinerated by their dead, and besides, they would not thus have laid down the body of a personage of some importance without sheltering it by a pavilion, as this takes place even now-a-days at the court of the King of Cambodia. Anyhow, it is this pseudo sarcophagus that has given birth to the name, (as modern as all those under which are designated the Angkor monuments), of *Prê Rup*, which means « to turn the corpse » an operation which is a part of the incineration ritual and which consists in tracing in the still warm ashes an image of the defunct, then making the same profile the other way. But the legend connected by the natives with this monument is not historical in the least and only depends upon folklore.

On each side of the basin, we find again those rectangular buildings closed on three sides and opened to the West, lighted by little narrow windows like imposts, already seen in other temples; along the circumvallation wall one sees those long galleries with porches that are supposed to be reserved for pilgrims.

These five central sanctuaries are raised much higher than those of *Mébôn*; but one is really rewarded of the ascent — which is easier by the East staircase — for the view to be had from the top is admirable. From the top of the upper platform, measuring 46 metres on each side, at the base and 34 metres at the top, one can make out, rising above the landscape in the North-East, the *Phnom Bok* pretty near, an isolated hil, half-way from *Phnom Koulen*. The detail of the decoration still partly preserved on the corner sanctuaries, is worth attention; one can realize what was in olden times

that Indravarman art, of which the suppleness of foliage patterns and garlands is not without recalling a little our Louis the fifteenth period.

The lintels and leaves of the sham doors display the usual richness of decoration.

The central sanctuary raised above a subbasement 3 m. 50 high with lions at the ends of the flights of steps, offers framing motifs for the doors which are unfortunately deteriorated in some places. The ground is slightly of a lower level inside, and this is rather common at Angkor.

The subbasement of the upper storey has platforms ; on the first are twelve minute brick-made chapels distributed as follows : four in the corners and two on each side in the axis of the corner sanctuaries of the last platform.

With this monument, the visit of the chief temples on the Great Circuit is over.

### *The Phnom Bakheng*

(ancient name : Yaçodhareçvara)

The rule of building a monument on a hill has ever been honored amongst different races. Consequently, one understands that the Khmers for whom the temple shelters the divinity and is the symbol of the celestial mountain, abode of the Gods, have not failed to observe this rule. But in most cases, they have had a representation of Mount Merou made by artificial subbasements superposed in the shape of pyramids (Baksei Chang-Krang, Baphuon, Phiméanakas, Ta Kéo, Prê Rup). However, at 300 metres from Angkor-Thom, in the South, there is a rocky hill rising above the surrounding plain to 65 metres ; this hill offered the needed base. So it

is not surprising that a monument was erected on it, of a style similar to those surmounting Phnom Krom and Phnom Bok (the word phnom means: Mountain).

The ascent of Phnom Bakheng is generally made towards evening (this should be the general rule as it is the only time when this promenade affords the maximum of pleasure) between 5 and 6 p. m., when the setting sun tinges with delicate shades the neighbouring forest and kindles with radiant hues the towers of Angkor-Wat, of which one has a bird's eye view.

The tourist has three narrow paths to choose from: two of them wind up, one in the North, the other in the South on each side of the hill; the third is in a straight line, but, more toilsome as it follows the almost vertical slope, along the very axis of the monument, in front of the road leading to Angkor-Thom. The two first ones are accessible to elephants, (two being placed at the disposal of tourists) the third one is for pedestrians. Besides, it is situated on the very spot of an ancient Khmer flight of steps, of which there only remain a few much worn steps hardly to be recognized; two huge lions at the foot, vigilant guardians seem to announce the sanctuary that stands at the top. A flight of stairs in laterite, in a better state, has been disengaged on the Northern side in the axis of the temple: the two lions standing at the base are rather well preserved. Once the hill has been climbed, one arrives on a large platform in front of a five storey pyramid cut out of very rock and only covered by a simple sandstone lining wall, fallen in different places and showing bare rock.

About 20 years ago, Annameese monk had transformed the place into gardens, using the sandstone or

brick edicules for the needs of their cult, topping a tower with a timber framework, flanking a Çiva sanctuary with a Buddhist addition and a wooden porch, altering and dressing Brahmanic statues, so as to make taoïst gods of them.

Now the monks have dispersed, but there still remain many traces of their stay.

The Bakheng temple was erected near the end of the IXth Century by Yaçovarman, as an inscription teaches us, and was dedicated to Çiva (1). It is enclosed in a laterite wall, that has disappeared in many places and is preceded by a large space in the East, where the rock has been levelled like slabs. Here, a shed shelters an image of a Buddha's or a Çiva's foot, while boundaries stake out the entrance-avenue.

The base of the pyramid is surrounded by brick towers more or less ruined and on the main façade two appendant buildings stand near the entrance of the enclosure, of which there remain only a few detached pillars.

The pyramid on which the sanctuary was erected measures 72 metres on each side, at its base, and 40 metres at the top ; its storeys are ornamented with little towers which number sixty in all these towers and the projections of the approaching flights, accentuated by a series of stone lions, must have constituted a most interesting outline ; I say « must have » as many of these towers have now fallen mostly at the corners. The total height of the

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(1) From excavations recently made by M. Goloubew, it has been ascertained that this temple formed the exact centre of the first city of Angkor Thom and was considered as the abode and shelter of the Devaraja or effigy of the God who symbolized Royal Power in a Divine form.



pyramid above the level of the base is about 8 metres.

On the upper platform of this pyramid was only to be seen formerly a mass of rubbish to be ascended only with difficulty to reach the gaping aperture from which one looked down as into a well. Therefore, according to most of the natives, it was a crypt dug underground beneath the ancient disappeared sanctuary. The clearing and removing of this rubbish has led to the discovery of an unfinished building, probably of a later epoch that surrounded and hid the main sanctuary. This was the shelter of a seated Buddha whose pedestal was concave in front and convex at the back; the upper part of this Buddha was never finished, and this statue that might have been gigantic was probably left unfinished for lack of materials.

To build this base, one must have demolished four little pavilions, the traces of which are found among the slabs together with some wall fragments enclosed in the pedestal of the statue. These little pavilions must have been of a fine and delicate art judging from the remaining fragments; they stood round the central sanctuary according to the arrangement already seen at Ta-Keo, Mébôn and Pré-Rup.

When clearing the unfinished Buddha, they have found the tower of the central sanctuary almost undamaged up to the level of the upper cornice, along which one could formerly walk, this being the reason for mistaking the interior emptiness of the cellar for a subterranean crypt.

If not subject to giddiness, visitors may still walk along this cornice to which one now accedes by an

iron ladder, this making it possible to enjoy the really superb view to be had from this height.

On the West, one discovers West Baray, whose waters reflect the last gleams of the setting sun ; on the South, in the fore-ground the plain, flooded out during the rainy season, extending between the Bakheng and the Bungalow, tufted with trees and bamboos behind which the huts of Angkor-Wat village (Trapeangséh) are sheltered. Far away, the new hotel of Siem-Reap is visible, and on the horizon the outline of Phnom-Krom, near the great Lake profiles itself.

On the South-East, along the diagonal of the five towers of Angkor-Wat, one gets a general view of this temple, a few minutes before the sun disappears under the horizon, the last rays falling on the temple lending it a fairy-like aspect.

On the East and North, there is the immense dark forest from which stand out the high white trunks of resinous trees stretching out of sight ; one perceives the Ta-Keo towers in the North-East, and a little further North, if the light is favourable, the summit of the Bayon. On the horizon, the bluish outline of Phnom Kulen and the round mass of Phnom Bok are seen.

The beauty of this panorama should not make us forget that the Bakheng sanctuary offers a specimen of that rather peculiar art, called Indravarman's, which has been mentioned when referring to Mébôn and Pré Rup.

Here, exceptionnally, the monument is made of sandstone but the beauty of the sculptured decoration is to be found for instance in the little figures seen flying among the foliage-patterns surmounting the female personage that holds a fly-flap, on a

bass-relief in the corners, and the delicacy of the ornamental detail, which is characteristic of that art.

And at twilight the tourist goes down the hill, affected by the comparison of memories of the past mingled with the magnificence of lights playing upon waters and forests.

### BANTEAI SAMRÊ

(the Citadel of the Samrê, an aboriginal tribe of the Northern region of Angkor).

To reach this monument, built near the South-East corner, but a little outside East Baray, one follows the old road, leading to Phnom Koulen (Km. 11 of the great circuit) and stops 350 metres East of the large Baray embankment. A path leads to it through the forest, and stops at the Eastern entrance.

This monument is interesting in that its present state is relatively better than that of other temples.

The first outer enclosure in front of which one arrives is constituted by a closed gallery, with very carefully made walls opening only on the inside at the central passages where sandstone-made entrance pavilions stand. This gallery was covered with a wooden frame-work, not stone-vaulted like most Angkorean galleries; of course, that covering has disappeared, but as the vault has not obstructed with its rubbish the inner passage, one can circulate through it quite freely. A covered aisle, sort of a verandah inaccessible from the inside, runs along this gallery on the side of the yard. Of this gallery there only remain the square pillars, with very neatly profiled chapters of a pure form, the mis-

sing wood-work frame covering is indicated by the holes in the front wall corresponding to the pillars where the woodbeams were fitted in.

One will notice long windows pierced through the outer wall of the Southern gallery the round balusters of which are strengthened in the middle by a laterite layer. This gallery is broken off on the East side, where it is reduced to a single wall, either because it was not built or because it has been demolished and its materials removed.

One enters the central part, the particularly interesting spot of this monument through the lateral Southern gate of the main Eastern entrance pavilion of the inner gallery.

This laterite-built and vaulted pavilion, still well preserved, measures 37 metres by 35; it is only lit by apertures on one side of the inner yard. A raised foot-path perhaps bordered by a balustrade of Nâgas runs along the wall in the inner yard. This gallery was divided off by a very fine pavilion decorated with sculptures in relief, and of a thickness unusual at Angkor. The scenes that are represented are mostly of Vishnou but one sees Krishna lifting up Mount Govardhana on the Western fronton of the lateral Northern door of the Eastern entrance; some pictures of the churning of the milk-sea are also to be seen.

The inner yard offers no other edifices except the tower of the sanctuary, which is rather well preserved, a rectangular room united to the sanctuary and two narrow edifices adjoining the North-East and South-East corners. One will notice above all the purity of lines and the fine technicality of building in the façades of the South-Eastern library-edifice, which is the best preserved; the



BAKHENG. — Seen from the central pyramid





BANTÉAI SAMRÊ. — Central tower

beauty of its sculptures make of it an edifice of the very first order. One can divert oneself by following along the four half-frontons on each side of the extreme façades the amusing episodes of Krishna as a child. One will notice that these side-edifices are higher in proportion than the other similar ones, perhaps because of the vault of the central portion.

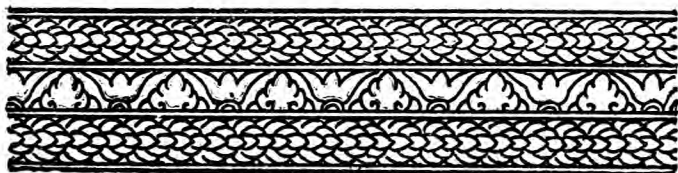
I draw attention to the beauty of the lintels under the South, West and North porches in front of the central sanctuary and also to the decoration of the pilasters framing the doors. The height of the first storey of the tower of the sanctuary is anomalous to the architecture of Angkor. Figures of devatas (tevodas) are found over the walls in the corner of this tower.

To sum up this temple is noted for the following qualities : very elegant profiles of mouldings ; sculptures with very accentuated relief ; clearness and precision of plan ; elaborate architecture.

This indicates, that it belongs to an epoch of the classical art, probably very near that of Angkor-Wat.







## CHAPTER VII

### SECONDARY MONUMENTS

*N. B. — Monuments marked with an asterisk (\*) are those that ought to be visited.*

#### PRASAT KRAVANH

(The Cardamum tower)

This is a group of five brick-built sanctuaries lined up in a North-South row and open to the West: it is surrounded on all sides by a wide ditch. This monument stands between kilometers 7 and 8 on the Small Circuit.

The central tower is well preserved and deserves attention; the frame of the doors is made of sandstone, and the lintels have been rather deteriorated through the inclemency of the weather; however that of the central prasat displays a curious motif of little horsemen intermingled in the foliage-patterns. This is the fine and delicate graining of the Indravarman art. Here we find a peculiarity, making of this sanctuary a rare thing in the art of Angkor: while all other temples (either Angkor-Wat, Bayon or an edifice of lesser importance) are absolutely deprived of any ornamentation or sculpture within the central tower, this one is decorated with large bas-reliefs on the three walls corresponding to the

exterior sham doors; these bass-reliefs are carved into the very brick, and they have never had a coating over them.

In the South, there is Vishnou with his four arms: one of his feet rests upon a pedestal near which there is a personage praying, the other foot rests on a lotus flower held by a woman (perhaps Lakshmi). At the back, wavy lines indicate the sea. This is the scene of Vishnou's three degrees (avatar of the dwarf).

The whole is framed by an architectural arched motif on a pillar of great richness. One will admire the Curve of the God's torso and the fine work of his legs and arms.

At the back (West) standing among rows of little personages lined up, a figure with multiple arms is seen; above this scene is a crocodile.

In the North, one sees Vishnou with his four arms, mounted upon Garouda; two figures praying kneel at his feet. The scene is framed with the same architectural motif as the one in the South.

One must visit this prasat at a time when the sun is very bright, if one wishes to see distinctly these inner bass-reliefs which, on a dark day, are completely invisible.

One will notice that the inner vault is made of a series of vertical parts over a corbelling. At each side of the door, under an arch, are two Dvârapâlas also carved out of brick.

The last sanctuary, Northwards, recently cleared, has revealed the sight of bass-reliefs carved on the walls: they are better lighted, as all the top part of the vault has disappeared, but, some of them are incomplete owing to the fall of the build-

ding. Here the central personage is a woman (perhaps Lakshmy) between two kneeling worshippers.

The central pedestal itself is curiously decorated with personages at prayer. This monument is dated by its inscription : 921 A. D.

### PRASAT BAT CHUM

This little group of three brick-built sanctuary-towers lined up North-South stands 400 metres South of Srah Srang and exactly one kilometer North-East of the Prasat Kravanh. It will be advisable to be accompanied by a guide who knows the place, so as to avoid going astray. These three sanctuaries belong to the Indravarman art with some characteristics of classical art, for instance in the lintels above the doors, that are always the important part of decoration on which the attention is concentrated. One will notice on the lintel of the central tower a monster's head devouring an elephant holding in its trunk one end of a garland, the other extremity representing little horsemen. Batchum was built in the middle of the Xth century, according to inscriptions carved on the pilasters.

### PRASAT LEAK NEANG

(Tower of the hidden Lady)

It stands very near the North-East corner of Pré Rup, on the other side of the road. This is a small isolated sanctuary built in brick and offering nothing particularly worth pointing out. Its main



TA SOM. — Western entrance (exterior)





PRASAT KRAVAN. — Northern Sanctuary (interior)

interest is that it bears the date 960 A. D. It is intermediate between the so-called Indravarma art and classical art. Its sandstone-lintel above the door, shows Indra on the three-headed elephant.

## TA SOM (\*)

(Old Soma)

This temple stands near milestone 8 on the Great Circuit. It shows on its Western entrance-tower (by which one enters) the four faces already seen at Bayon and on the gates of Banteai Kdei and Ta Prohm. The style of its architecture is similar to that of the afore-said temples and offers equal interest ; there we find again the same bass-relief with Lokeçvara in the center. Here however nature intervenes to modify a little the architecture of this entrance door, by means of a « ficus » topping it and partly covering its figure, while its roots stalactite-like hang vertically down to the ground, from the middle of the vault, and this heightens the impression of a grotto made by the interiors of towers or of galleries. As soon as one has passed this outer enclosure roughly measuring 200 metres by 240, a little causeway spanning the walled moat, leads to the temple itself. In the center of the N. W. small yard is a « banian » with multiple roots. In the middle of both Western small yards stands up the enigmatical square pillar surmounted with a tenon, already pointed out at Prah Khan, Banteai Kdei and Ta Prohm. Here the same architectural epoch is constituted by the same elements. Some very fine frontons carved above the doors of the gallery that encircles the central sanctuary, and also some frontispices Eastern,

show Buddhist scenes. One finds in the Eastern part of this inner yard, measuring twenty meters by thirty, the two narrow edifices called libraries. One can leave this yard near the North-East corner by a door of the Eastern gallery picturesquely framed outside by banian roots, and return Westward by walking along the Northern side of the gallery, inside the second laterite enclosure (66 metres by 85).

The Eastern façade shows the same entrance-pavilion as the Western one, with a new avenue crossing the moat, and with the usual lions and Nāgas forming balustrades ; these elements that must have given so stately an appearance to those entrances are now-a-days demolished and scattered through the jungle.

## PRASAT KROL KO

(The tower of the Cattle pen)

This prasat is connected with Neak Pean in its decoration. It displays the same scenes, with a cenral Lokeçvara ; however, some frontons offer Vishnou episodes ; on the fronton built up with pieces found in the debris South-East of the enclosure, one clearly sees Krishna raising a mountain to shelter flocks and shepherds. This temple by itself offers but little interest ; it is a sanctuary closed in by a laterite wall of 35 metres by 25 with a narrow edifice in the South-East corner and a single entrance-pavilion in the East, preceded by a little terrace.

On the three sides opposite the main entrance, a rather wide moat with laterite steps, separates the wall of the inner yard of the sanctuary from



an exterior wall also made of laterite. A few fine frontons or lintels found among the clearing have been put aside in the Eastern portion.

## PRASAT TA NEI

This little temple stands between the Siem Reap river and the Western dyke of East Baray, not far from the North-West corner. It is easily reached by a footpath continuing from the new road, East of Ta Keo ; nine hundred metres separate the two monuments. One arrives in front of the Eastern façade of the entrance-pavilion of the Western exterior entrance, which is now-a-days almost completely demolished ; this entrance-pavilion (gopura) is made of sandstone and was carelessly built in the time of the Bayon ; this is indicated by the sham-windows with half-pulled-down blinds.

Turning to the right, Eastward, we find about thirty metres further the temple itself ; a ditch along a large enclosure-wall, almost completely demolished, surrounded it on three sides. A typical instance of the usual process of Khmer architects for whom only façade decoration mattered, is to be seen in the Northern angle of the Western circumvallation wall. This part of the wall is crowned, by a large sandstone fronton framing a religious scene from which the central Buddha has been removed ; Vishnou and Brahmâ may be recognized on each side. This fronton must probably simulate the junction of a gallery. A similar fronton, explained by a door under it, is to be seen on the very same circumvallation wall, Eastern façade, near the Southern corner.

The temple itself, encircled by the usual little gallery offers the curious blending of red laterite

stone and sandstone, in the masonry of the walls ; this mingling frequently found in Angkorean temple gives a pleasing colour, and is not without reminding us sometimes of Louis XIII architecture.

The elements of carved decoration profusely scattered over the walls are the same as already seen in the architecture of the same epoch, where small figures are intermixed with twisted ornaments of foliage-pattern. One will see on the ground of the central room of the Western gallery by which one enters, a lintel where the Buddha's figure does not occupy the principal places. This is pretty rare ; in the center, two figures are seen, one kneeling, the other standing, making an offering.

Here the sanctuary is placed very much Westwards and the frontons of its inner yard are decorated with scenes of the Buddha's life, either in his anterior existences or in this life. The inner yard measures 36 metres by 25. After one has passed through the central sanctuary, one imagines being in front of another one, in the same axis, a little more to the West. In fact, it is an entrance-pavilion of the gallery surrounding the sanctuary, but it has not been connected with the two pavilions at the Northern and Southern corners, as the gallery on this side was built a little further out.

About 80 metres East of this spot one finds the gopura or Eastern entrance-pavilion made of sandstone ; one notices the curious fronton above the main outer door, that represents in the center Lokeçvara standing, and at his feet, on each side, some worshippers. I agree with M. Finot who sees, in these worshippers of the healing bodhisattva, invalids suffering from physical deformities.

## PRASAT BANTEAI PREI (\*)

(Tower of the citadel of the forest).

One reaches this temple by a footpath starting Northwards 400 metres from the North-East corner of the embankment that encircles the great temple of Prah Khan. One arrives in front of the Eastern façade where there stands a little entrance-pavilion dividing the exterior circumvallation wall, and which is preceded by a little cruciform terrace, with a Naga balustrade. An outer moat, along this terrace, surrounds this enclosure measuring 74 metres by 64. Another enclosure made of a wall, now demolished, existed formerly ; its traces are lost now-a-days in the forest which now invades this monument.

25 metres away from the little entrance-pavilion stands a sandstone gallery measuring 30 metres by 24 enclosing the sanctuary yard. This narrow gallery opens on the outside ; it is divided at the axis by passages surmounted by towers. These passage pavilions display the usual decoration of the time of Bayon, Devatās (tevodas), sham windows, with half railings sometimes partly hidden under half pulled-down screens, and the floral and ornamental decoration invading all the walls. One will notice, mixed up with the latter, some little figures of seated Buddhas, meditating ; the Buddhas embellishing the large carved scenes on the tympana of the frontons have been knocked down. This temple is of small proportions. On the spot of the inner yard, where the so called library generally stands, that is to say in the South-East corner, one finds a rectangular pit walled up. A sandstone block cut in the shape of a door-sill seems

to indicate that this pit may have been constituted by the lower parts of an entirely demolished edifice, the materials of which have been taken and transported to another place.

Within the sanctuary itself there is no special particularity worth noticing.

### PRASAT PREI

(The forest tower.)

A little South of this group one finds, lost in the deep jungle, a small monument reduced to a sanctuary ; its sham-doors are of important dimensions.

In the South-East of the sanctuary there stands a library, made of half sandstone, half laterite ; a ruined circumvallation wall and a little entrance edifice dividing this wall in the East complete this group that belongs to the same style and epoch as Prasat Banteai Prei.

### PRASAT PITU

This is a little laterite-built edifice of a slightly peculiar shape, of the same kind as those called « dharmaçâlâs » that were used by pilgrims for shelter ; similar ones may be seen at Ta Prohm and at Prah Khan ; the opening, is on the West, and looks into a small demolished vault adjacent to a long room, the whole rather roughly built. One accedes to it by a small path, Northward bound, starting from the corner of the Great Circuit road, near kilometer 3, North-West of Prah Khan.

## KROL DAMREI

(The elephants' park)

This place, very recently discovered, and which no author has spoken of yet, is situated 500 metres North-East of the Northern gate of Angkor-Thom, and 60 metres South of the Great Circuit road. One reaches it by a small foot-path starting from this road, between milestones 1 et 2. It is a large wall, nearly 3 metres high surrounding an elliptical enclosure measuring 53 metres at its widest ; two entrances lead inside the enclosure and the hunted wild elephants had to pass through these. Then large wooden doors, the grooves of which are still visible in the wall, were closed, and the captured elephants were subsequently tamed to be offered to the King.

The capture of those elephants probably gave rise, as even now-a-days in Siam, to festivities attended by the whole Court ; indeed, around the wall there runs an earth embankment where there probably were covered galleries. One may still clearly see, every two yards, the grooves for the poles in the masonry of the wall. On the Northern side, one notices a covered canalisation 10 metres in length, running under the outer embankment and probably made for the evacuation of waters.

There is a similar elephant pit in the North of Banteai Samrê : the natives call it Krol Romeas (rhinoceros pit).

## PRASAT TONLE SNGUOT

(Tower of the dry river)

It is a simple sandstone sanctuary-tower with a porch opening on the East, to be found in deep

jungle, 500 metres North from the Northern Angkor-Thom gate. The upper part has been overgrown by a tree.

### PRASAT BANTEAI THOM (\*)

(The tower of the great citadel)

This monument is called « Prasat Trapeang Rondeas Thom » in *The Inventory of Khmer Monuments* ; it stands apart from the road, and is to be recommended to tourists who like a forest trip ; besides, the said trip is easy and short, for this temple stands two kilometers North of Angkor-Thom village, called Nokor Kraou, near the North-West corner of the moats of the royal town.

One may drive to the Northern gate of Angkor-Thom by motor-car, and then walk about 4 kilometers before reaching the monument. One may take a guide from the village of Angkor-Thom ; one crosses a river bed dry from December to July, 800 metres from the exterior enclosure of the temple, one enters it by the Eastern entrance. It is a gathering of small edifices of the same style as those of Ta Som and same epoch as Prah Khan. It is composed of three sanctuary-towers the upper part of which is, exceptionnally, fairly well preserved ; this modifies that broken and heavy aspect offered by most Khmer towers, the superstructure of which has fallen away. The central Buddhist figures have been scratched and erased on most of the lintels or tympana of frontons, as is the case with monuments of that period.

The surfaces of the front walls are covered with decorative sculptures : graceful motifs of flowers and foliage-patterns framing little scenes, figures or animals. The central tower, which appears

to be untouched when seen from East or South, displays the whole height of its vault when one looks at it from North or from West, as the front walls on that side have fallen down ; one must notice that the corbelling of the inner vault is very little accentuated.

Those three sanctuaries open to the East by a small porch are of elegant proportions, and some fine tympan of frontons reproduce episodes of the Buddha's life. All around, there runs a dark laterite gallery ; its vault is around still unbroken on the four sides, measuring 40 metres by 90. This gallery is broken off in the East by a pretty little entrance-pavilion where some figures of guardians or dvârâpâlas may be seen on each side of the lateral doors. The interior fronton of the porch of this entrance reproduces a Buddhist scene with women standing lined up on the upper part ; in the West, the entrance-pavilion is much simpler.

In the North-East and South-West corners of the yard where the three sanctuaries stands, two buildings called libraries open out on the West by a porch. The Northern one has its Eastern façade with a door.

Exteriorly and in front of the Eastern entrance-pavilion an avenue runs across the basin with steps that surround the group ; a laterite wall measuring 100 metres by 130 encloses the whole. It is divided on the East by an entrance-pavilion, that precedes a fine terrace with a Nâga-shaped balustrade.

On the fronton of the lowered tympan of the lateral Southern door (Eastern façade) one sees a scene representing a woman standing between two elephants, and archers shooting at her ; this scene is grossly carved.



## PRASAT PREI

(The forest Tower )

On coming back, after visiting the preceding monument one can stop at Prasat Prei, near the path leading to Angkor Thom village, 500 metres North-West of it. It is a square tower enclosed in a little laterite wall 30 metres by 25 ; its style and epoch are the same as the preceding monument ; the tower displays its four visible storeys, well-enough preserved, with a porch on its four sides ; it opens only on the East side. In fact, here the central cella is but the intersection of two lobbies. This temple was dedicated to Lokeçvara, as is proved by the fine fronton of the tympan (the only one still in place) above the central porch. The decoration is rather weak and the detail does not improve the appearance ; one remarks that the porches are flanked with half-frontons that simulate outside lateral galleries or aisles in the depth of the walls. These aisles, indeed, are no more existing than the storeys externally displayed by the tower, but are simply the back of a continuous internal vault. An almost totally demolished edifice, (Western porch excepted), occupies the South-East angle of the yard. The circumvallation-wall is interrupted in the West by a gate covered with a massive crowning of four frontons, and recalling that of the little circumvallation walls of Prasat Chrung.

## WESTERN MEBON

One finds again in the West a large « baray », or lake i. e. : a depression of ground surrounded

by a dyke similar to the one to be found East of Angkor-Thom ; but this dyke is not symmetrically built as regards the axis of the town. This Western « baray », whose Eastern dyke is one kilometer distant from the Western wall of Angkor-Thom, measures 8 kilometers by 2. Certain authors have taken it for a basin, or an artificial lake for the Royal fleet. If one accepted this version, one would admit that the « baray » was connected with the Great Lake, which is not impossible.

For some authors, it is simply a huge reservoir used for irrigating the neighbouring lands or for the supply of the town.

The Western end still retains water at all seasons, its depth reaching in some places 4 to 5 metres. In the geometrical center of this rectangle there stands a little monument on a sort of little islet, similar to those of East baray ; besides, it bears the same of Mébôn, to which one has added « Western » so as to differentiate it from the other. The whole constitutes a square embankment 70 metres on each side, surmounted by a sandstone wall almost entirely in ruins ; it enclosed a basin in the middle of which there stood a little sandstone edifice now nearly disappeared ; there only remain of it a few carved blocks hidden by the jungle.

The terrace that supported this edifice is connected to the circumvallation Eastern wall by a causeway running across the basin. In its axis, the circumvallation-wall is interrupted by little entrance-pavilions in ruins, and difficult to discover, in the middle of the vegetation invading them. One must notice on the Eastern entrance-pavilion the carved decoration in the shape of vertical stripes framing some animals standing in little panels. This

decoration is very much akin to that has been seen at the Baphuon of Angkor-Thom.

## BAKSEI CHANGKRANG

(The protecting bird)

This monument stands very near the Northern slope of Phnom Bakheng ; it is a brick-built isolated tower raised higher on a very high subbasement made of four laterite ledges, the last one alone is completely decorated with mouldings. On arriving from the road, one gets a striking impression, owing to the height of the subbasement that lends to this simple tower considerable importance. The subbasement is 27 metres on each side at the base, and 15 metres at the top, and the upper platform is twelve metres above ground level. The ascent is rather toilsome, owing to the narrowness of the steps, worn-out here and there. The two easier staircases are the Northern and Southern one. It is better to avoid that of the main façade. The sanctuary, open to the East, belongs to the Indravarman art ; the decoration of the sham-doors imitating panels displays the richness peculiar to that art. Unfortunately the sandstone used in the making of all the door-frames has severely suffered from the inclemencies of the weather. The Southern and Western lintels have been completely destroyed ; on the lintel of the main façade, one will notice this peculiar motif, which, I think, is special to this art, and is made of an eleplant-shaped figure mounted on his own trunk, and forming the extremity of the lateral foliage pattern. The walls of the brick-built façades have been perforated so as to receive a lime-mortar coating which has now disappeared ; some fragments of it still remain on

the Northern façade and in the South-Eastern corner. One will notice that the brick has been lightly cut and reproduces the decoration motifs very poorly. The profiles of the personages garnishing the angles were probably to be strengthened by the laying on of a coating.

On the door-frames is engraved a fine Sanscrit inscription dated 948, which after invocations to the principal Brahman divinities gives a genealogy of the first Kings of Kambu and mentions the founders of the Khmer kingdom : Pera and Kambu Svayambhuva (from the word Kambu has been derived the present word Cambodia). The author of the inscription, King Rajendravarman, relates in it the erection of lingas he made in Çiva's town and in the island of Yaçodhara's pond (the Mébôn of the East Baray).

The inner room of the sanctuary, as is often the case, offers this particularity that its floor is very much lower than the platform. Among the fragments of statues disposed on the altar, one will see a reclining Buddha that has received some gilding. One can understand the inner arrangement of the vault, remarkably well preserved, by the very accentuated hollowness above the cornice, made to lodge the beams of the ceiling.

This monument was closed in by an enclosure which has now disappeared, but the Eastern entrance-pavilion, now completely destroyed, still discloses a door-sill and two little sandstone flights of steps ; as to the materials from that enclosure, the proximity of the road may account for their disappearance.

Not far from this monument, but a little more North, and on the border of the Angkor-Thom moat, are three little brick-built sanctuary-towers,

raised above a masonry-built groundwork and lined up in a North-South direction ; these are designated by the name of « prasat bei » (the three towers).

## PRASAT TRAPEANG ROPOU

(The tower of the pumpkin pond)

This is a group of three little brick-built sanctuaries in ruins, situated 3 kilometers West of Angkor Wat. To reach the place, one crosses the Muk Neak village (in front of Angkor-Wat) and thence one proceeds to the village of Khvien South of the South Eastern corner of West Baray. One kilometer West from this last village on a little hill are the three sanctuary-towers. The middle one, entirely fallen in, only discloses, emerging from the stones and dust, a sandstone door-frame with its small columns and the usual lintels. Owing to the complete fall of masonry that framed this lintel, one can understand the peculiar way in which this important element of Khmer art is notched on the inside : a double mortise allows it to rest over several stones at the same time. It is hollowed in the middle so as to make the weight of the central part lighter, which proves that the Khmers were not unacquainted with certain technical points of building art.

On the decorated face of the lintel one remark the central motif made of a standing lion, whose head is the usual monster's face seen elsewhere as a support for any divinity.

An annex building, the thick brick wall of which has been levelled at one metre above the inner flooring, stood at the South-Eastern angle of

the circumvallation wall, the remains of which are still visible.

A rather fine lintel decorating the Eastern door of this building was found near the threshold.

## TA PROHM KEL

About 700 metres North of the Bungalow, on the West of the road, there stands a small isolated edifice made of a tower preceded in the West by a little porch. Only the Northern and Eastern façades of this tower are still intact and standing. The decoration is that of the Bayon and of the epoch of Angkor-Thom with a central Buddha on the fronton above the sham Northern door.

Several statues were found in the course of clearing the porch and the sanctuary.

The inner lintel of the porch displays five Buddhas lined up forming a bass-relief. A gutter starting from within the sanctuary goes through the base of the North wall, permitting the evacuation of ritual waters poured over the statues.

This edifice that was probably formerly surrounded by a ditch, is preceded in the East by a cruciform entrance pavilion.

## VAT EINKOSEI

On the spot where the old Angkor Road leaves the village of Siemreap and gives up the river, one finds on the other bank a modern pagoda behind which two brick-built towers stand, lined-up North-South on a rectangular laterite terrace. Perhaps

a third tower existed also in the South. Owing to the wearing off of the sculptures and mouldings one can hardly see the decoration ; however, on the Eastern façade of the principal sanctuary, (the Southern one), one can see a lintel of the usual classic type. Above, there is a stripe decorated in relief, that seems to be the work of a monk whose skill was not equal to his good-will. One may see on it, clumsily executed, the famous scene of the churning of the sea, fine representations of which are to be seen in the Angkor group.

### VAT DAMNAK

It is a modern pagoda standing at the end of the Siemreap market on the left bank of the river ; for the decoration of its principal room, they have used some carved motifs, more or less patched up with mortar, and coming from the classical sanctuaries of Angkor. Close to these ancient remains, one will notice some « chedeis » or stupas, funeral bell-shaped monuments sometimes of great elegance. One can thus see that the present Cambodian monks pretty often use decorative motifs copied from Angkor, mingled with elements of modern style : this style is the outcome of Siamese influence.

Some very fine samples of modern Cambodian art may be seen on the panels and also on the sculptures of the gable-ends.

### VAS ATHVEA (')

One accedes to this monument by the road running from Siemreap to Phnom Krom, along the





PRASAT TA NEI. — Central sanctuary  
(East façade)



PHNOM KROM. — Sanctuary on the crest of the hill (Near Great Lake)

winding and shaded banks of the river. One leaves one's motor-car between milestones 4 and 5, to follow a small foot-path crossing the rice-fields in the West; 500 metres from the road, one finds a modern monastery, South of which, in an enclosure measuring 48 metres by 50, a little sandstone temple stands, made of a tower with four porches preceded by a rectangular room. Exceptionnaly this room and the main entrance of the sanctuary are open on the West; a little pavilion, very ruined and unfinished with two lateral passages, divides the circumvallation-wall. The entrance to temples on the West-side is quite exceptional although we have seen it at Angkor-Wat, yet it will be interesting to note that the architecture of this large temple is extremely similar to that of Wat Athvea: same firmness in profiles, same purity of lines and same classical aspect in the general outline.

Four annex sandstone buildings occupy the corners of the yard, and paved avenues unite the façades of the sanctuary to the circumvallation-wall divided on the Southern, Eastern and Northern sides gates.

## PHNOM KROM

(The mountain down the river)

A hill isolated in the middle of an extensive plain situated 5 kilometers and 500 metres North of the Great Lake, and about 15 kilometers South-West from Angkor-Wat. The road leading to the landing stage alongside which come the launches from the Great Lake, passes at the foot of the North-East ridge. A winding road ascends the rocky slope to reach the long platform towering above the plain a height of one hundred and ten



metres. At the South-West end of this platform, preceded by the buildings of a modern monastery, three tower-shaped sanctuaries stand. Two sandstone buildings and two others, brick-built, stand in front of the Eastern façade ; they open on the West-are. The three sanctuary-towers belong to the Indravarman art, but exceptionnally and as at Bakheng, they are built of sandstone instead of bricks. Being very much exposed to wind and rain on this bare hill, most of the sculptures have disappeared ; a well-preserved piece of decoration shows what the sculpture has been, and we may well regret the disappearance of the rest. The sham doors of the lateral façades of the sancturies display, on the spots where the sandstone is not too-much eaten away, the ornamental beauty peculiar to these architectural elements. The three towers stood upon a laterite terrace 1 m. 50 high, covered with a thin coating of moulded sandstone. Some long rooms and a laterite circumvallation wall nearly 50 metres on each side completed the whole.

The interest of visiting temples built upon hills, independently from the one they offer by themselves, increases with the view to be enjoyed. One is advised, however, to avoid climbing Mount Krom during the hours of heat ; morning and evening are the best times. In the South one beholds in the far distance, the waters of the Great Lake, that become confused during the last month of the year with the overflowed land ; one may follow with the eyes the ribbon of the embanked road by which the landing stage for launches is reached. To the North and East, there is a green mass of forest, where the Bakheng lies and beyond which there emerges farther off the Phnom Bok, with the line of the Phnom Koulen on the horizon.



PRAH KO. — Seen as a whole



BANTEAI SREI. — Seen as a whole from the  
North West

While coming down, one can round the base of the hill towards the West and return Northward by following the motor track.

## LOLEI — PRAK KO — BAKONG

These three temples, the finest types of the Indravarman art, are lined up in the same North-South direction, about twenty kilometers South-East of the Angkor group. The two farthest ones, Bakong in the South and Lolei in the North, are 1.600 metres distant from each other. They are easily reached by the Coloniale road N° 1-bis, running from Siem-reap to Kompong-Thom ; stop near mile-stone 301 and two cross roads lead from there, one, towards the South, to Prah Ko and Bakong, the other, towards the North, to Lolei of which they perceive the towers that are unfortunately spoiled by an ugly-looking construction built by some monks who dwell there.

These three temples date from the end of the IXth century.

*Lolei.* — Is a group of four sanctuaries raised over a large two-storied subbasement. The interest of these monuments, lies above all, just as at Pré Rup and East Mébôn which are of the same style, in the richness of the door frames, in the decoration of the panels of the sham doors and in the sculptures on the corner-walls. These motifs made of sandstone, and framed within the brick masonry represent either Dvârapalas looking fierce, waving a lance or a trident, or women holding fly flaps or flowers ; these sundry personages are sheltered under sanctuary towers. One will remark that the door-frame is made of one block, and will ad-



mire the beauty and clearness of the characters inscribed on the posts. The lintels and carved decoration on the sham-doors are worth attention ; one will notice the amusing way in which little personages intermingle with the ornaments and foliage-patterns, for instance, a garland terminated by a small elephant figure, mounted upon its own trunk, an already-seen motif at Mébôn and Baksei Chang Krang. Perhaps six towers were primitively planned, and only four have been built.

*Prah Kô.* — (The sacred ox) sometimes called Bakô or Bakou. This little ensemble encircled by a wide ditch, is about half-way down the road leading from Lolei to Bakong. It is a group of six towers in two rows set towards the East, and closed by a circumvallation-wall 100 metres side. These sanctuaries display the same characteristics as those seen at Lolei ; however here a new element of interest exists in the decoration of the façades formerly entirely covered with a lime-mortar coating that framed the carved elements fitted into the bricks. That coating, which unfortunately comes off has fallen in many places, and shows only a little decoration. The sandstone lintels, some of which are very well preserved, display a wonderful richness. The intertwined ornamental arrangements are well composed and bear witness to an imaginative fertility as well as to good taste. The figures under cells, which here are represented by vaults set over small columns, and the panels of the sham doors are of very fine work. The six towers were preceded by two huge buildings open on the West near which, one sees two statues of Nandi that were the motif for the name of « sacred ox » given to this group.

*Bakong.* — This monument which is situated right in the South occupies a much more important area than the two preceding ones, as the first exterior enclosure, hidden in the jungle and partly destroyed, measured about 700 metres by 900. Inside that first enclosure and around the second one are several sanctuary-towers, most of them entirely ruined but some of these still show interesting elements of decoration. The central buildings are surrounded by a 60 metres-wide moat between two laterite circumvallation-walls, spanned by two wide avenues formerly bordered by Nagas. The said buildings are grouped around a five stories laterite pyramid with huge sandstone-block sides and measuring 60 metres ; on each platform, there stood monolithic elephants.

Here is to be found one of the perspective effects the Khmers were fond of and often used in their edifices : as one draws nearer to the top, the ledges grow smaller in height, as well as the decorating animals, corner elephants and lions on the flights of steps. Even the last ones become narrower so as to enhance the impression of height.

Here, as at Baphuon, we are before a formidable subbasement deprived of all crowning, since the principal motif the sanctuary, to which all this architectural preparation leads, is totally missing. The upper level of the pyramid is only occupied by the wooden skeleton of a modern pagoda, which is being gradually destroyed day by day by rain and wind ; the ancient central pavilion is hardly guessed at by a few carved fragments and traces of walls on the ground. One notices the peculiar edifices that gave access to the foot of the flights of steps on each axis most of those edifices are now ruined ; the Western one is slightly preserved.

At the foot and around the central pyramid, there stand eight towers above a high subbasement half buried in stones and dust, and which are to be sorted out according to proportion, sculpture and building, as the finest specimens of Khmer architecture. The lintels, small columns, sham doors and personages under cells constituting their sandstone decorative elements are related to those already seen at Prah Kô and Lolei, and bear witness to the same qualities of skill and composition.

One should particularly examine the fine decorative conventional monsters' heads, adorning the center of the sham-door panels.

Unfortunately the state of preservation of these towers does not always permit their full aspect to be admired.

On the Eastern façade, other edifices and sandstone or laterite galleries stood on each side of the entrance-pavilion, but these are almost demolished. The monks of the neighbouring pagodas, have no doubt, been connected with these plunderings.

The dates of these monuments often designated as the Roluos group, because of the village situated a kilometer further, are given to us by the fine inscriptions further engraved on the door panels; Bakong and Prah Kô were built in 880, and Lolei in 893 A. D.

## BANTEAI SREI

(The citadel of women)

21 kilometers North-East of Angkor-Thom, not far from Phnom Dei hill, in the middle of the jungle, is a charming little monument that is particularly inte-

resting for the daintiness and perfection of its sculptural decoration ; the natives call it Bantei Srei, but its ancient name, found again when reading inscriptions, is : « Tribhuvana Maheçvara ».

To reach it, one takes the road leading to the summit of the Phomh Koulen and beginning at kilometer 11 of the Great Circuit ; he must leave this road a little after mile-stone 15 and take a bifurcation on the left leading to the temple.

Banteai Srei was erected during the second half of the Xth century as mentioned by some inscriptions.

Other inscriptions found in sanctuaries and on pillars dating from 1304 might have hinted, for a time, that the central part was built during the XIVth century ; M. Coedès, by looking more closely into the mater, has established, as architecture and decoration also demonstrated, that the whole was certainly built during the Xth century by King Jayavarman the Vth and that the more recent *datus* corresponded to some ceremonies held when statues and idols were erected.

This architecture, somewhat special in Khmer's art by its smallness and the sweet elegance of its proportions, can, thus, place itself between Indravarman's art, of which it marks the end, and that of Suryavarman 1<sup>st</sup> of which it already presents certain characteristics, notably the wooden beam fixed inside the stone above the bays, as seen at the Baphuon.

But, the richness and splendour of decoration as well as the prettiness of the carved faces on the outer side of the sanctuaries make of this temple a building quite apart in Khmer art.

The central part comprises three sanctuaries rather small, set in a line North to South and open East-

ward ; the center one is preceded by a very small room and two small libraries stand at the South-East and North-East angles of the bricked enclosure almost completely demolished.

These sanctuaries, as already said, have been the subject of a rebuilding according to methods now in use in the Netherland Indies, it's therefore one of the only places in Cambodia where one can see a Khmer temple in full and almost entirely new, setting aside some new stones which had to be introduced for making up the deficiency of unrecoverable ones.

Some entrance pavilions richly decorated and certain portions of which have wooden panels, interrupt the various enclosure walls by which one reaches the centre of this pleasant ensemble.

A pond with laterite steps surrounds the inner enclosure. I shall particularly mention the very fine tympanons of frontons above the doors and sham doors of the libraries ; I quote from M. Goloubew, who gave some very fine descriptions in his monograph on this temple, recently published by the Ecole Française d'Extrême-Orient (1), the identification of the subjects represented :

1° Northern Library, Eastern Fronton. — This fronton « displaying the artless charm of a pastoral scene » shows the child Krishna and his brother Balaram, surrounded by animals taking a walk in a forest. Above them, Indra mounted on a three-headed elephant pours down a drenching rain falling first on the wings of birds shown in full flight. We must not see here, says M. Goloubew, a cata-

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(1) The Içvarapura temple, *Archeological memoranda*. Vol. I. Paris, Van Oest, 1926.

clysm, but rather the genial storm, coming, after the dry periods, to refresh trees and beings.

2° Northern Library, Western Fronton. — In a palace, a personage in the center hits and adversary he has just over thrown : this is King Kamsa killed by the young God Krishna. Those about the King, women most of them, are struck with consternation. Underneath are to be seen wrestlers mortally struck by Krishna and his brother. On each side are to be seen two « acolytes », standing in chariots drawn by animals.

3° Southern Library, Eastern fronton. — Here we find again an episode already seen at Angkor Wat : Râvana shaking the Kailasa mountain, on which Çiva sits holding his terrified wife on his knees. This bass-relief is amusing by its detail showing the varied expressions of the Rishis and fantastic beings crowding the mountain represented here in the shape of a pyramid which the terrible Rakshasa tries to lift.

4° Southern Library, Western fronton. — The subject of this is also well known : Kâma, shooting an arrow at the god Çiva, who, seated on the top of the mountain, with his wife beside him, looks at the God of Love, with his knee on the ground. Anchorites are seen squatting lower down.

One must also mention the fine lintels above the doors, some motifs of which are borrowed from the Râmâyana, for this temple was at a certain time dedicated to Vishnou.

I shall particularly draw attention to the relieve sculptures, seated men or animals, adorning the flights of steps of the sanctuaries, and which are exceptional in the art of Angkor. Among fantastic beings, guarding the entrances, one must single out



the fine « yaksha » with curled hair, round eyes and disquieting smile, in front of the Western flight of steps of the central sanctuary.

After a recent clearing, was found a very fine fronton situated near the Gopura at the Eastern entrance giving access to the avenue crossing the staves : the scenery represented was identified by M. Coedès and shows the « tale of a Tilotamma apsara » created by some gods for the only purpose of causing a strife between two brothers, Sunda and Upasunda, frightful Asuras spreading world-wide desolation. The sculptor has reproduced the moment where both of them, holding the apsara are contending for her crying « It's my wife ; — No, it's mine ! ».

They already brandish the clubs with which they are going to kill each other... The four personages with Brahman top knots, are the Maharshis come for witnessing the duel wich will deliver the world.

One will observe, soon after having passed the entrance pavilion outside, between two galleries on pillars staked out with boundaries, the passage leading to the inner enclosure. One can see on the threshold of some pavilions, a cubical stone decorated with flower work placed where stands the usual portal.

## TRIPS AND RAMBLES

The succeeding visits to so many monuments and the accumulation of so many architectures found in a relatively limited space is not without provoking weariness in persons who are not versed in archeo-

logy, and visitors disposing of some spare hours will be able to take some walks, either in Angkor itself, or in the neighbourhood. At the same time this will be an agreeable change while it will enable them to get acquainted with tropical landscapes under varied aspects. I have already mentioned that within the old town of Angkor-Thom the Forest Service has opened up pathways (particu'arly in the South-West). These offer an excursion under a green canopy, agreeably filtering the sunbeams. During the rains, I advise taking a horse or an elephant because of the numerous pools or marshes on the way.

If the neighbourhood of Angkor-Wat, the native villages with their dwellings built on stakes to avoid the flood at high-water time, will furnish a rustic picture amusing to contemplate for lovers of exotic spectacles.

But, above all, I should like to draw attention to a delicious landscape that has always been admired by the numerous artists who have seen it : it is the river crossing Siemreap village and along which the road leading to the Phnom Krom and the Great Lake runs for nearly ten kilometers. This river with capricious bends, sheltered by fine bamboo tufts, with ever green bands, offers an unrivalled charm ; I do not think it is possible to remain unconcerned when one follows it, either in the morning hours, when the sun begins to pierce the forest, or at twilight when shadows spread mystery over the palm-trees and the water gathers the last rays of the sun. This is an unmatched landscape in Cambodia, I believe, which can compete with the finest ones in Ceylon.

Since the Route Coloniale brings from Phnom-Penh the majority of tourists, and the old road of

the Great Lake has naturally been given up, it seems to me that it is not useless to point out this promenade. One may take the opportunity to go and visit the ancient monuments already indicated, at Phnom Krom or at Wat Athvea ; on the way one will see some samples of Khmer pagodas where, unfortunately, modernism, by introducing cement in the art of building, has modified the elegant and picturesque aspect of yore.

All along the banks it is refreshing to see native life in the gardens hidden by foliage, with the « norias » or paddle wheels carrying water from the river into bamboo pipes used for irrigating orchards.

To lovers of bathing, I strongly advise the excursion to West Baray, by the road to Sisophon-Aranya ; motor-cars can drive down to the very-beach of this piece of water occupying the Western extremity of the baray. The fine, pure and limpid sheet of water in a frame of verdure refreshes the sight and incites a bath. Since the opening up of a foot-path, connecting Siemreap to Phnom Koulen, perceived in the distance, one can reach the top of this mountain by motor-car. Phnom Koulen is a large rocky plateau, 45 kilometers or so from Siemreap.

To reach it, one must leave the Great Circuit at kilometer 11 ; first one passes through a native village, Pradak, situated in the East Baray. After having crossed a forest region, leaving on the left the road leading to Banteai Srei, one reaches the foot of the hill where the road starts ascending ; motor-car drivers should turn carefully around abrupt turnings and drive slowly down the slopes. At some places, the view of the forest is a splendid panorama of the valley that one skirts as well as of the long ridge of Phnom Koulen on the other side. After the small village of Sambuor

on reaches a river which is the same as the one course passes over a bed of rocks carved out with small square basins, and hemispherical knobs in the middle : « lingas », learned people say ; « eggs of stars » say the natives, to whom the Çiva creed of the linga, does not evocate memories. Those lingas were supposed to sanctify the waters touching them while running ; some figures carved as bass-reliefs, particularly Vishnou's figure, are to be seen in the rocky bed of the river, once one has passed a little wooded bridge and turned to the right. On the bare table land at this spot, one sees the remains of a very ruined brick-tower.

From there, one reaches a site amidst very tall rocks sloping over a few thatch-roofed huts used as shelter by pilgrims who come here to adore the image of the huge sleeping Buddha, carved on the highest rock. There is a ladder reaching a narrow platform along the rock. I do not recommend this ascent to persons liable to dizziness or who are not sure-footed ; moreover, the figure of the Buddha, the « Prah Thom » is not remarkable, except for its size. Anyway, by looking at it, one gathers an idea of what the Buddha behind the Baphuon must have been, had it been finished. Perhaps Prah Thom has sprung from the same hands and at the same time (16th or 17th century ?).

On leaving this interesting spot, where motorcars wait, one goes down a narrow path to reach again the river bank at a spot where the river leaps down from nearly thirty metres among rocks, whence it foams along its course : the intense vegetation around this water-fall offers an attractive frame of verdure. It must be seen from two aspects : from below, whence one gets a full view of the whole, and from above, whence one sees a landscape disap-

pearing in the distance under the canopy of century-old trees. Very near this spot are the remains of an ancient monument built in laterite and sandstone... Here must stop the promenade if one wishes to be back the same evening. But if one has some more time to spare, one may reach from there the village of Anlong-Thom, where shelters are to be found, to spend the night. The Anlong-Thom village is only three hours' walk from the waterfall.

On the following morning one can hire a guide in the village of Ta Set (4 kilometers South-West of Anlong Thom) to go to the Srah Damrei, 10 kilometers South-West of Anlong-Thom : the name of this pond is derived from the relieve sculptures cut in the rock on the side of the mountain. The site is grand and the profiles of animals some of which offer a marked archaic character, lend a fantastical charm to the landscape. In the foreground, there stands an elephant 3 m. 85 high, a sober and mighty model ; farther on, some other rocks cut to the shape of conventional lions, while another to the shape of a frog, complete the ensemble. The lofty trees and the woodbines wrapping those sculptures on all sides give an impression of mystery.

On coming back, and very near the village of Ta Set, one should visit the brick towers called Prasat Damrei Krap, of which central one offers a fine sample of that pre-Khmer art that preceded the art of Angkor, and is still wholly impregnated with Hindu art. Here the multiple recollections of our Mediterranean art which we evoke at every step in the Angkor groupe, are totally missing.

Other remnants, grottos, edifices, statues, are scattered over the Koulen hills where an inscription lets us know that a King had his ancient capital ; but



Garouda at the corner of the  
wall around Prah Khan



Landscape at Siemreap





Clearing work at central portion of Phnom Bakheng



River at Siemréap



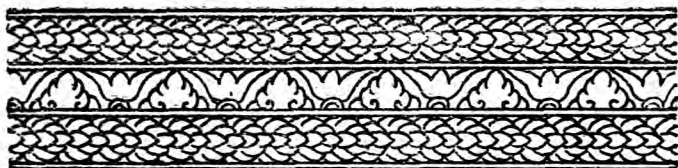
until now no discovery has enabled us to ascertain the spot.

## LEGISLATION

And now, before ending, may be allowed to express a wish, it is to see tourists showing some respect and a little regard for these ancient temples they have come to visit. One forgets too easily that these ruins were religious edifices where rites were celebrated, and that every religion deserves to be respected. Besides, one should be deeply impressed with the idea that the admirable sculptures ornating the walls of these temples receive their full value only from their situation ; detached or broken, they lose all meaning and are nothing but insignificant fragments. Moreover, I must remind that their own interest forbids them to commit any damage, breakage or theft at the monuments, as recent regulations punish such offences with more or less heavy penalties.

Lastly, visitors are recommended to be careful when crossing galleries, courtyards and sanctuaries, specially after the rains which make the stones extremely slippery. Portions of temples not yet disengaged are sometimes painfully accessible and Government declines all responsibility for accidents that might occur.





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(the latter are in *italics*).

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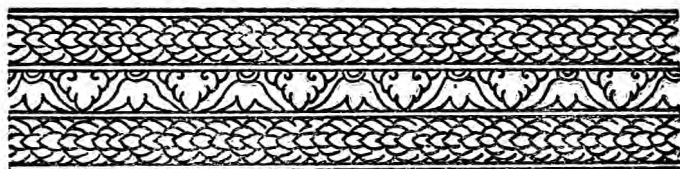
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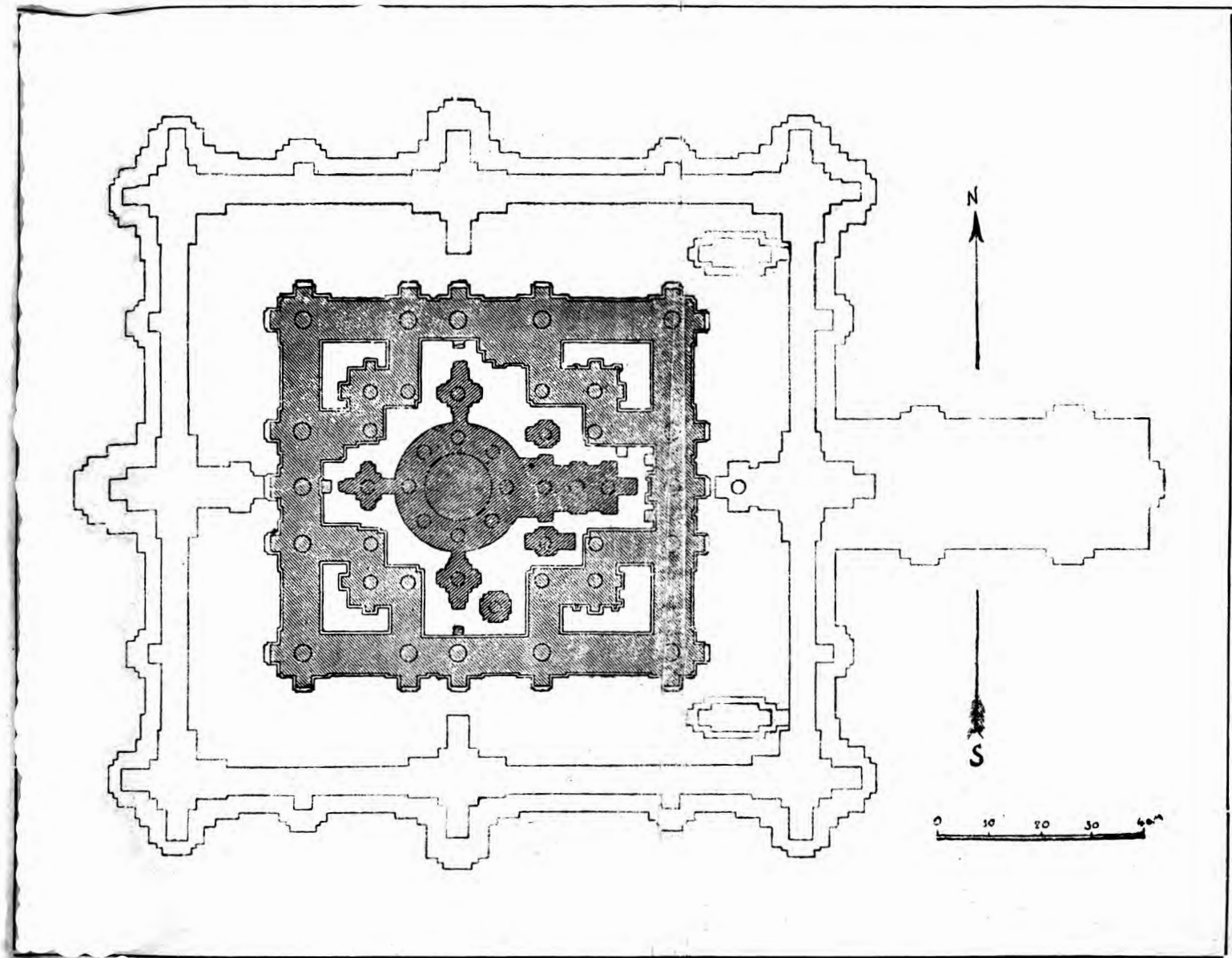
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